MARVEL

Doctor WHO MAGAZINE™

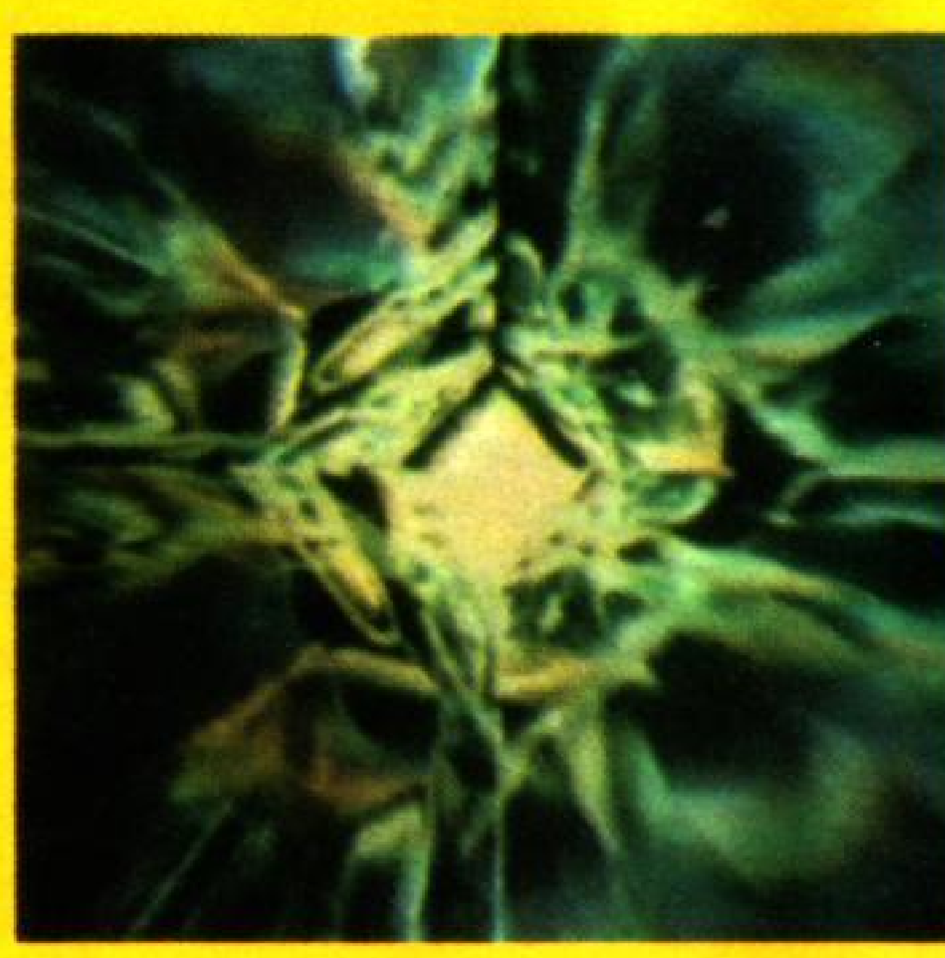
No.136 • MAY 1988

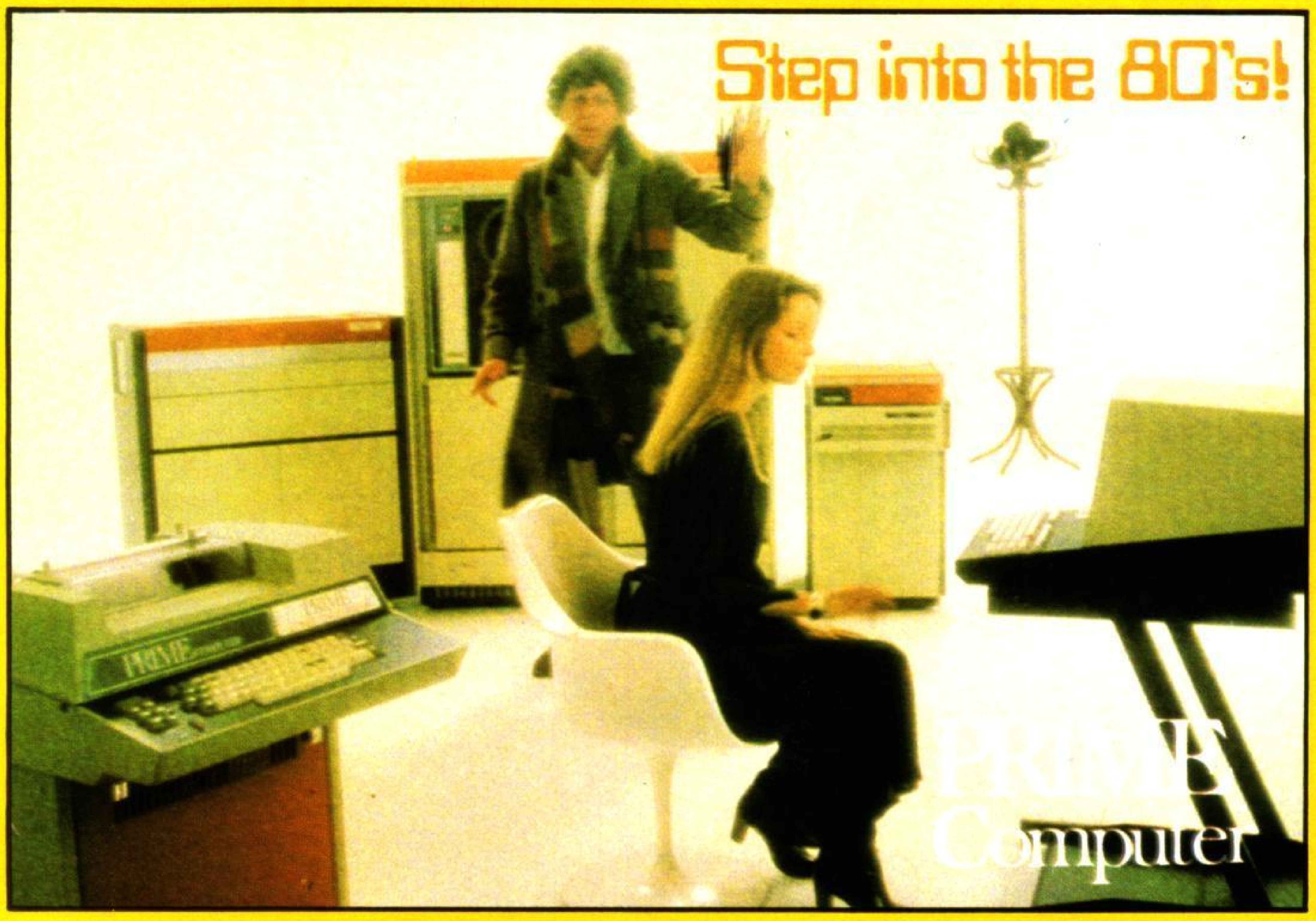
WIN
a BBC Video

Build a Dalek

LOUISE JAMESON
on Leela and Life

MATRIX Data Bank





DATA DOWN UNDER

We go over to Australia for our first question this month, and Stephen Rees from Melbourne writes to ask about a tv commercial that he has seen.

It starred Tom Baker and Lalla Ward in their respective roles as the Doctor and Romana. They materialised in the TARDIS, in what looked like a deserted car park. They then sprinted towards a computer terminal, while Tom yelled out that they only had seconds to save the world. Frantically, Tom began tapping out information on the keyboard whilst Lalla counted down the number of seconds left. The time runs out and it appears that the world has been saved in the nick of time.

Stephen notes that the advert was for Prime Computers and wonders if I know anything else about the commercial.

Unfortunately I don't. It was made and shown in Australia, and as Prime Computers are not a big name in the UK, the advert has never been shown here. I believe that there were a series of such adverts to promote the product, and again all were only shown in Australia.

REGENERATION RUMPUS

Our next question comes from closer to home, Luton in fact, which is where Karl Smith lives. He has written in with a question concerning *Time and the Rani.* In episode one, the Tetrap fires a web/net at the Doctor and it knocks him cold. However, when the same gun is used against the Rani, it only floors her for ten seconds or so. Why is this?

Matthew Booth from Brentwood in Essex has also written in with a *Time and the Rani* question. When the Rani dresses up as Mel and pretends to be her, the Doctor does not recognise her. However, it has been said that Time Lords can always recognise other Time Lords, even after several regenerations (like the Master and Borusa recognising the Doctor for example), so why did the Doctor not recognise the Rani, no matter what she looked like?

I think the answer to both these questions lies in the basis of the first story of Season Twenty-Four. It is a regeneration story. The Doctor is always unstable and scatty after a regeneration and in his weakened state, he succumbs to the net gun, whereas the Rani, a more fit and stable Time Lord, does not. Also, the Doctor's powers of memory and balance are affected, both as a result of the regeneration and the Rani's injection and so, despite the fact that he did, almost, recognise the Rani, his powers of observation were sufficiently dulled to enable her to carry out the deception without too much trouble.

WAS IT COLOUR?

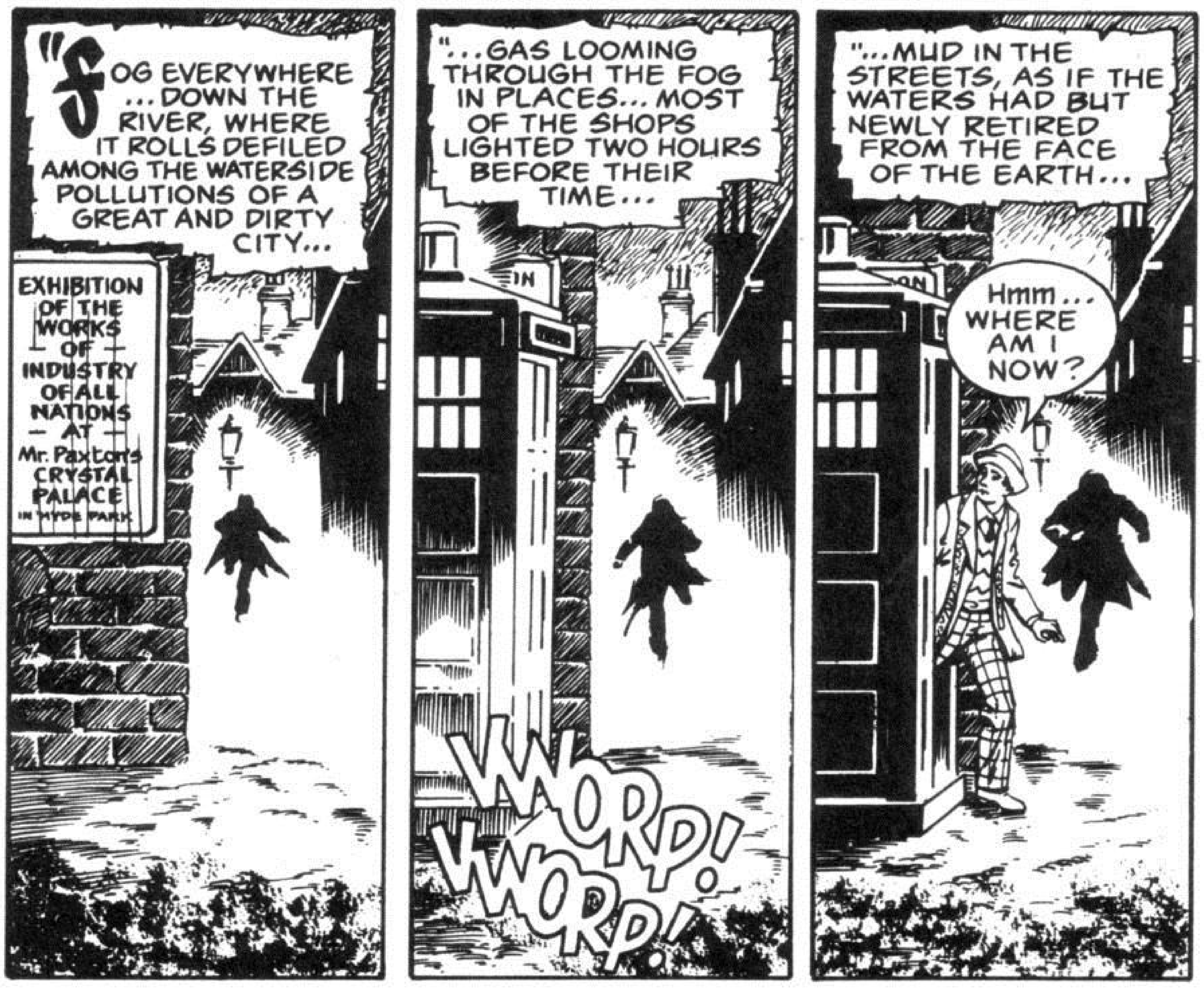
Barrie Wright from Eastleigh in Hants writes in to ask, if all the *Doctor Who* up to the end of *War Games* were made in Black and White, why was the clip from *Galaxy Four* shown on the *Whose Doctor Who* Documentary of 1977 in colour?

I am not quite sure of all the technical reasons, but *Galaxy Four* was quite definitely a Black and White show. However, when copying Black and White material with colour equipment, a green tint comes through. This is why many video recorders have a colour-kill switch at the rear, to ensure that Black and White records in Black and White and is not tinted. It is basically down to the set up of the equipment that was used to transfer that clip to the Documentary. I can assure you that it was not in colour, although it was quite definitely tinted.

NEGATIVE QUESTION

Finally, Neil Hogan from Sydney in Australia writes in with a memory to round off this column. He writes: "A female is sent outside and on a scanner screen she joins other dancers. The shapes are indefinable because they are in a mixture of negative and something else. The girl that had joined the group falls in the middle and dies." Any takers? Answer next issue.

Send your queries to our compiler David Howe of D.W.A.S., at MDB, Doctor Who Magazine, 23 Redan Place, London W2 4SA.


"Fog everywhere ... down the river, where it rolls defiled among the waterside pollutions of a great and dirty city...
EXHIBITION OF THE WORKS OF INDUSTRY OF ALL NATIONS AT Mr. Paxton's CRYSTAL PALACE IN HYDE PARK
"...GAS LOOMING THROUGH THE FOG IN PLACES... MOST OF THE SHOPS LIGHTED TWO HOURS BEFORE THEIR TIME...
IN
"...MUD IN THE STREETS, AS IF THE WATERS HAD BUT NEWLY RETIRED FROM THE FACE OF THE EARTH...
Hmm... WHERE AM I NOW?
VWORP! VWORP!

THIS MONTH . . .

There's a pretty packed issue for you, with everything from the **chance to win the new BBC Video,** *Spearhead From Space,* to advice on making your own ***Doctor Who* models.** In this month's interview, **Louise Jameson** looks back on the character that made her so popular with viewers, and talks about her career since, and *Robots of Death* is remembered in *Nostalgia.*

The **new comic strip adventure** which begins this month, is by Mike Collins, who wrote the popular *Profits of Doom.*

NEXT MONTH . . .

We talk to **Pip and Jane Baker** about writing for the Sixth and Seventh Doctors, announce the **results of the 24th Season Survey** and go back to **the roots of *Doctor Who. Off The Shelf*** reviews the new books and **Nyssa** features in ***Travelling Companions.*** All this and more in **Issue 137,** which goes **on sale from 12th May.** Make sure your copy is on order!

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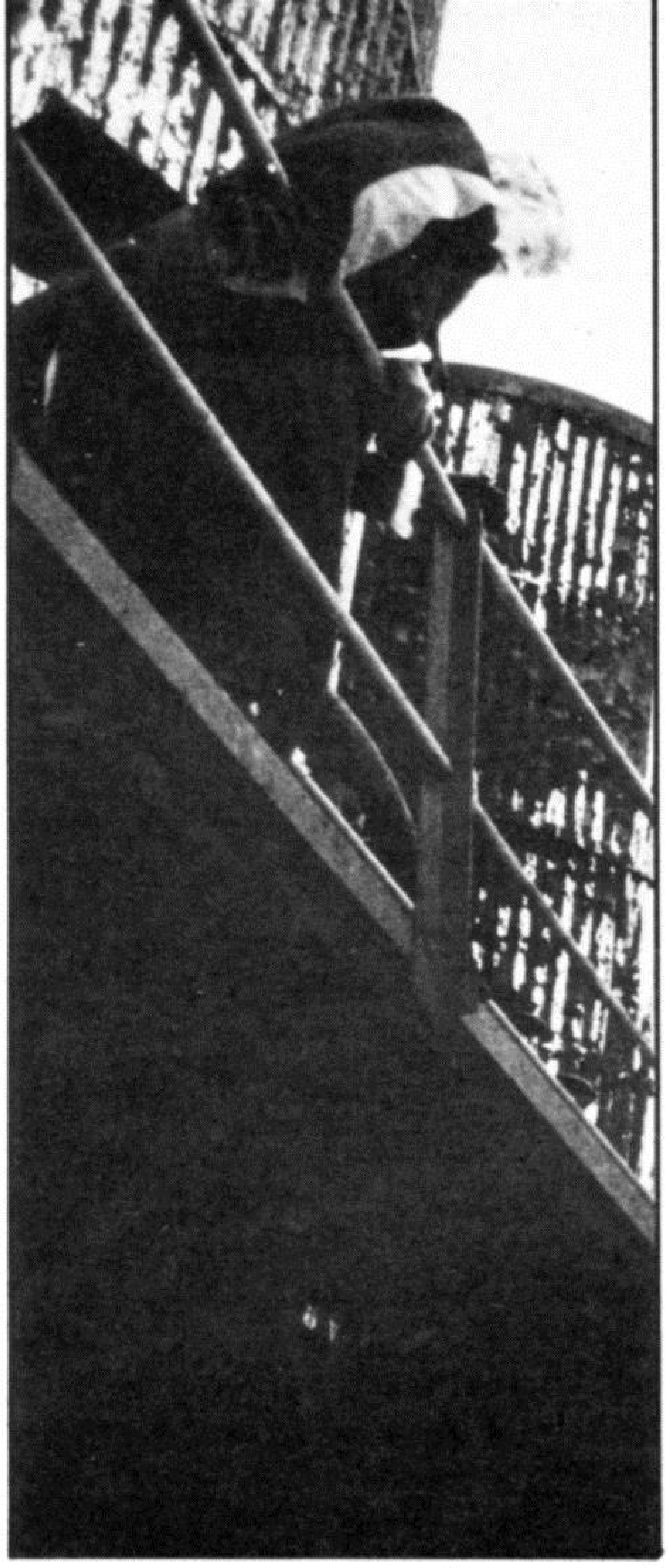


ACTION!

Throughout its history, *Doctor Who* has employed many different styles to tell its stories, but whether Gothic horror, light comedy, character drama or thriller, action has been a prevalent and consistent element. Richard Marson examines this aspect of the series...

Action has been one of the prime concerns of *Doctor Who* writers and directors, from back in the Hartnell days to the sub James Bond adventures of the Jon Pertwee era and right up to the present day. Action – stunts, fight scenes, or long chases – has been the backbone of many a thrilling episode.

The half-hour lead to a cliffhanger ending has resulted in many complaints of shallow characterisation from actors on the show, but it is so much a feature of the programme's identity that fifty-minute lengths were branded a failure by BBC bosses. Former script editor Eric Saward testified to the problems of keeping the show pacy and exciting over such a length (and within the limitations of BBC resources) and pace did indeed suffer during that season.

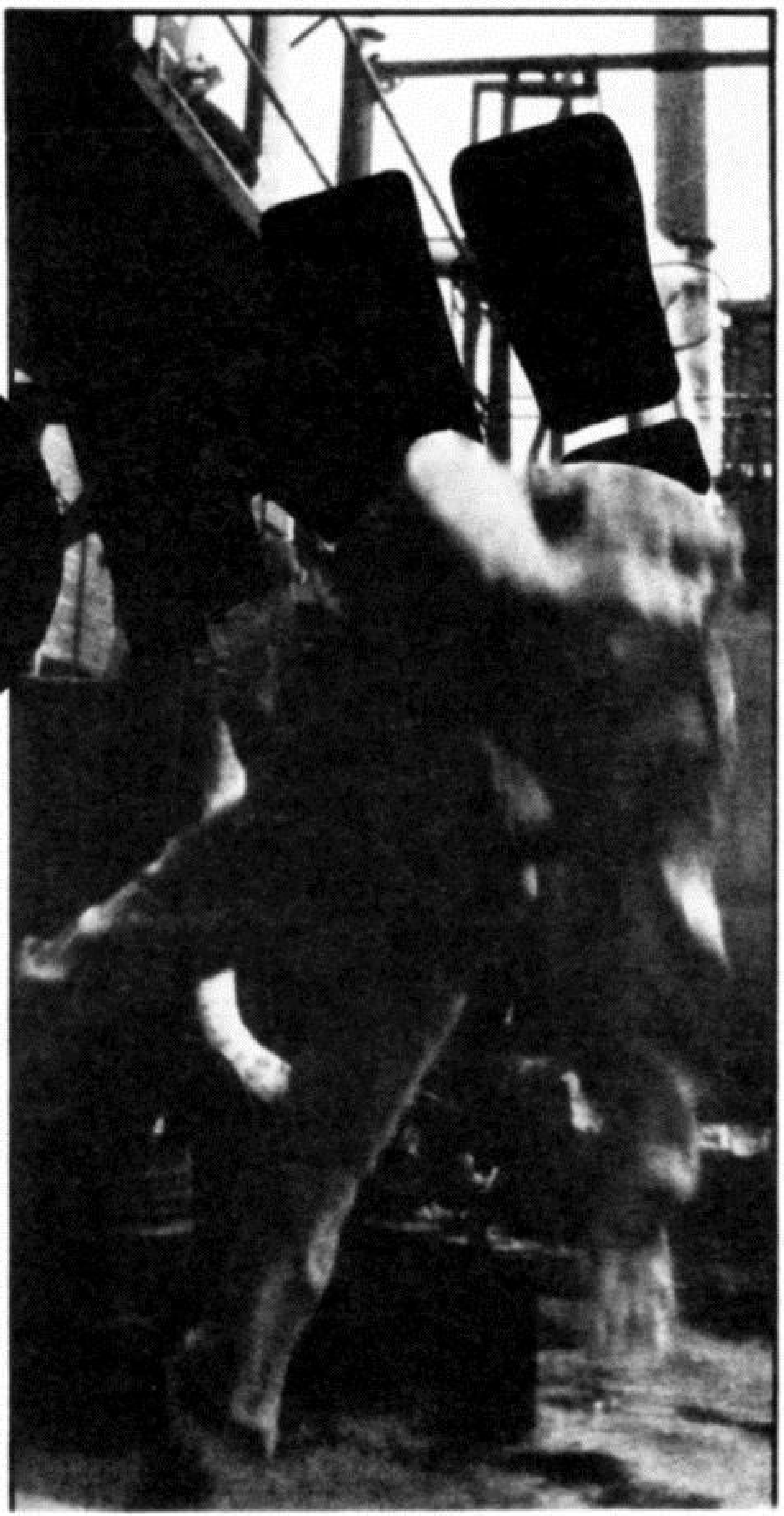
In the formative years of the series, *Doctor Who* hardly had the facilities to produce an ordinary piece of drama, let alone anything too complicated. But one of the earliest principles of the show has been to stretch the system and to be ambitious with scripts and production. As a result, although most of the earliest fights and action sequences staged in those far-off days now look crude and often slow, if they had not been attempted the show would never have progressed beyond its earliest limitations.

As an example of the restrictions those first *Doctor Who* directors had to cope with, the programme's debut episodes, *An Unearthly Child*, had to pre-film its main fight at Ealing and the only chase occurred with the principal players running on the spot in extreme close-up, while studio hands brushed their faces with fronds and branches!

The historic first fight only went ahead after future regular stunt arranger Derek Ware persuaded the production team to spend the money. The sequence took two days to film and this was the very first use of stunt doubles in the programme's history – Ware doubling for Jeremy Young and Billy Cornelius for Derek Newark.

The limitations were as much of space as time or money – the last two commodities have never exactly been in plentiful supply. The Riverside and Lime Grove studios were hard put to fit six small sets, never mind have room for the long corridors and wide open spaces needed for a good fight. However, less and less did the fight sequences have to be pre-filmed, as the recordings moved to the new Television Centre with its much more spacious surroundings.

By the end of Hartnell's tenure, there were more and more attempts to produce exciting action sequences but they



▶***Jon Pertwee in a stunt scene from*** **Inferno**, ***Don Houghton's action-filled alternate Earth story.***

were still primitive compared with what was to come during the period of most action activity in the early Seventies. Although primitive, the seeds of what was to come were sown during the end of Hartnell's era and throughout Troughton's. *The War Machines* (1966) featured among the earliest action shots as troops fought the protaganists of the title, though director Richard Martin had a brave try at featuring location action in his *Dalek Invasion of Earth*. Most of these shots were fine for the time, though Martin dismisses the results as shoddy and second rate.

The first stunt men to become regulars with the series slowly emerged during this time. One of them, Derek Ware, remembers those early days well: "A story that I have dined out on concerns the character I played in *The Smugglers*, 'The Spaniard'. I'd been hired on this one to arrange the swordplay and supervise the action and also to supply all the stuntmen (twelve) and the 'special action extras' (twenty-four). I had just formed my own stunt team and agency HAVOC, and this was our biggest call so far. Then the director Julia Smith [now producer of *EastEnders*] asked me if I could think of someone to play 'the Spaniard', who was to lead a lot of pirates in a mutiny against the others.

"I read the script and the character she envisaged was a cross between Errol Flynn and James Bond, tall, swarthy, magnificently built, uttering lines like: 'I'll cut his heart out with a dull knife'. Imagine my surprise when they asked me to join them on location not only as fight director but to play 'the Spaniard'!

"For days I worked on looking particularly villainous and swashbuckling and saying the lines with gusto. Came the day of filming in Cornwall and I'm about to utter my first blood-curdling oath when they hand me a re-written script which says: 'ENTER THE SPANIARD – A DEAF MUTE, DEVIOUS, UNDERSIZED, NOT A MAN TO TURN YOUR BACK ON'!"

The Smugglers was the first major location shoot for the programme and, as Ware indicated, it was the programme's first contact with that remarkable and sturdy bunch of professionals – HAVOC. As filming allocations were increased, so too could the action and stunts move from the confines of the studio and increase scope and realism.

It has often been stated that most directors prefer film as a medium in which to work (though conversely many performers dislike it), because of the flexibility and artistic freedom it allows them. This was certainly true for makers of the medium like Douglas Camfield, Christopher Barry and Michael Briant, three of the best known and most talented 'action' directors.

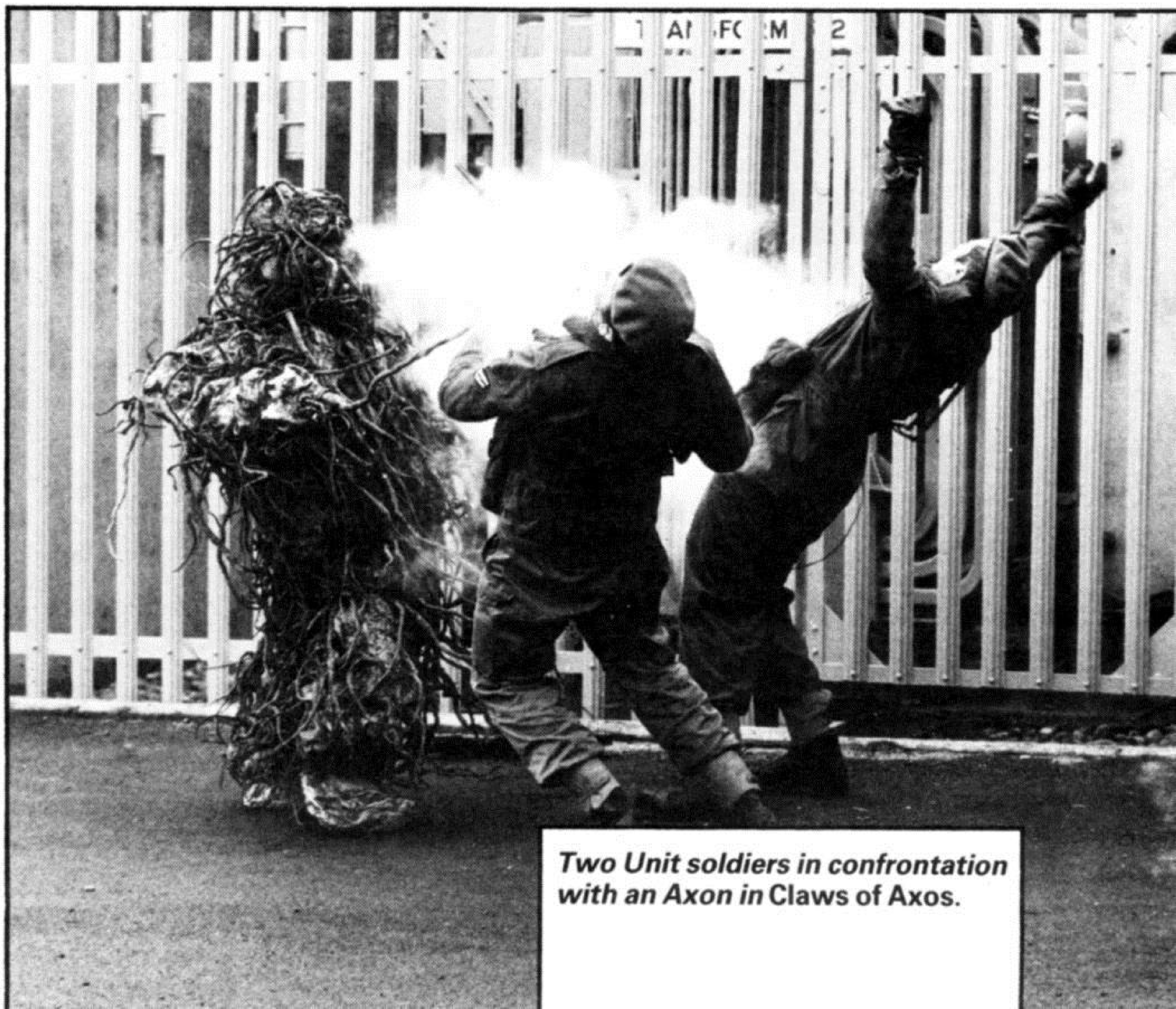
Camfield was particularly keen on the stunts and it has been argued that without his trail-blazing work and enthusiasm, the UNIT concept – the basis of the most famous action era for the series – would never have got off the ground.

Sending the Doctor to help UNIT on invasion-threatened Earth wasn't just a plot device designed to give a new lease of life to the show's fictional format – it was also a clever way of bringing the show in line with the dawn of the 1970s. Colour demanded a new sophistication and fewer episodes per season released the necessary funds for increased standards in production. UNIT – a military organisation seen in passing during *The Web of Fear* and *The Invasion* – couldn't be studio bound and cheap.

The 1970 season started with a story entirely produced on film – albeit unintentionally – and thereafter featured a much higher proportion of filmed inserts. Incoming producer Barry Letts, greatly taken with the initial promise of making a faster, more action orientated programme, called in HAVOC to be fully contracted to plan and stage all the series' forthcoming action sequences. *Doctor Who* was transformed as a result and a whole generation fondly remember this as one of the most visually exciting periods in the show's history.

The 1970 season is a case in point. Once seen, it's hard to forget the nail biting end-of-episode car chase and tumble over a raging weir undergone by Liz in *The Ambassadors of Death* – or the battle sequences of UNIT troops encountering the massed force of hordes of seemingly invincible Autons.

Best of all was the season's closing tale – *Inferno*. This might have been designed as a tailor made advert for the work of HAVOC. Under careful consultation between director Douglas Camfield and the HAVOC men (including names now well known to *Doctor Who* fans, such as Stuart Fell and Terry Walsh), fights and chases were staged high up on the exposed catwalks and gantries of a Kent bitumen refining tower. ▶



Two Unit soldiers in confrontation with an Axon in Claws of Axos.

Leading player Jon Pertwee – not usually a man known for his caution when it came to performing potentially hazardous stunts – had to be persuaded at length to work amid such conditions and such apparent risks.

The great talent of the HAVOC team was precisely that although there were inevitably risks involved, they were very much calculated ones – nothing was left too much to chance and although there were some famous near disasters (of which more later), there was never a tragedy.

Barry Letts has nothing but the highest of praise for HAVOC's work, nearly 20 years later. At the time of its production, *Inferno* won them special regard and even a new record for one particular stunt – a sequence requiring a crazed half-man, half-Primord to fall from one of the cooling towers at a quite incredible height. Such falls – other good examples are those to be seen in *The Sea Devils* and *The Time Monster* – were accomplished by the stunt man carefully working out exactly in what position he would land on a pile of out-of-shot mattresses and cardboard boxes.

The next few years saw the system being stretched still further – although all the stunts, like everything else, had to come out of the show's budget and were thus prone to pruning as 'unnecessaries'.

Director Michael Briant can still remember the unusual accounting system he employed when working with the HAVOC team on *Doctor Who:* "Stuart Fell, Terry Walsh or Alan Chuntz – or one of the other guys – would be on location and I'd describe what kind of effect I wanted to achieve – a back flip or a double somersault or whatever – and quick as a flash they'd give me an estimate as to how much that was going to cost me. Then there would be room for a bit of bargaining, but they were always fair and would often give me stunts free, especially if they were trying out new ones that they hadn't used before and wanted an excuse to try. We had a lot of fun!"

For the 1971 adventure *The Mind of Evil* the HAVOC team together with director Timothy Combe, took the system a little beyond its capabilities. Perhaps as a result of their sterling work on his last story, writer Don Houghton included in his latest scenario a great many set pieces such as the storming of a prison and the hijacking of a nerve gas missile.

Offered such challenges and temptations, it's hardly surprising that the team went a bit over the top and as a result severely overspent their budget. Apart from the book-balancing difficulties this inevitably caused Barry Letts, it also demonstrated that while action was important, story had to come first; in spite of the talent at its disposal, *Doctor Who* still couldn't compete with ITV's many filmed action and adventure shows.

Besides, some of the best remembered pieces of action weren't so much expensive as tricky to rehearse – and relied on the enthusiasm and expertise of the players involved. Jon Pertwee and Roger Delgado were seasoned troupers and so their sword fight during *The Sea Devils* is still vividly recalled for its pace and style. A similar Master/Doctor swordfight in *The King's Demons* just couldn't match it for professionalism and exuberance.

Studio fights are frowned upon for exactly this reason – there tends to be too little facility to build up a fight shot by shot as in filming and then to edit it for maximum impact later on. Too often – as in *Timelash* – a director is left complaining that all the fight he carefully blocked in rehearsal has fallen apart in the studio because of the demands of the multi-camera system and because of the actors themselves.

Roberts: "The only way to do fights is one shot at a time. Its very intricate and I used to say to the actors, 'This mustn't happen until this happens,' but they sped up with adrenalin and it all went too quickly and confusingly together. I couldn't prise it apart and do it sequentially."

In the 1960s this was even more of a problem – there was little opportunity for second takes and as most actors employed on the show were rarely experts in screen fighting, the end result was often embarrassing and amateurish – the Karkus in Patrick Troughton's *The Mind Robber* springs to mind as an example.

As for the accidents mentioned earlier, they are there to prove that no matter how professional the stunt team, they still occur. Jon Pertwee shudders when he recalls one of the accidents that happened whilst shooting *Inferno*. He was told to drive straight at one of the HAVOC team in Bessie and was assured that at the last minute the old stunt expertise would come into play and he would jump away without making contact with the vehicle.

***Derek Ware makes an appearance as Private Wyatt in* Inferno.**

When the cameras rolled, Pertwee did as he was told but the stunt mistimed and the stunt man was badly knocked. The same thing happened during production on *Terror of the Autons* – and it was a similar stunt affecting the same stunt man – Terry Walsh.

This time, while the cameras rolled it was actor Richard Franklin who knocked him over the edge of a quarry ravine and it was only Walsh's quick thinking and thorough training which saved the day – he instinctively fell as well as possible and though he suffered the usual cuts and bruises, it was Franklin who was left in need of the strong, sweet tea!

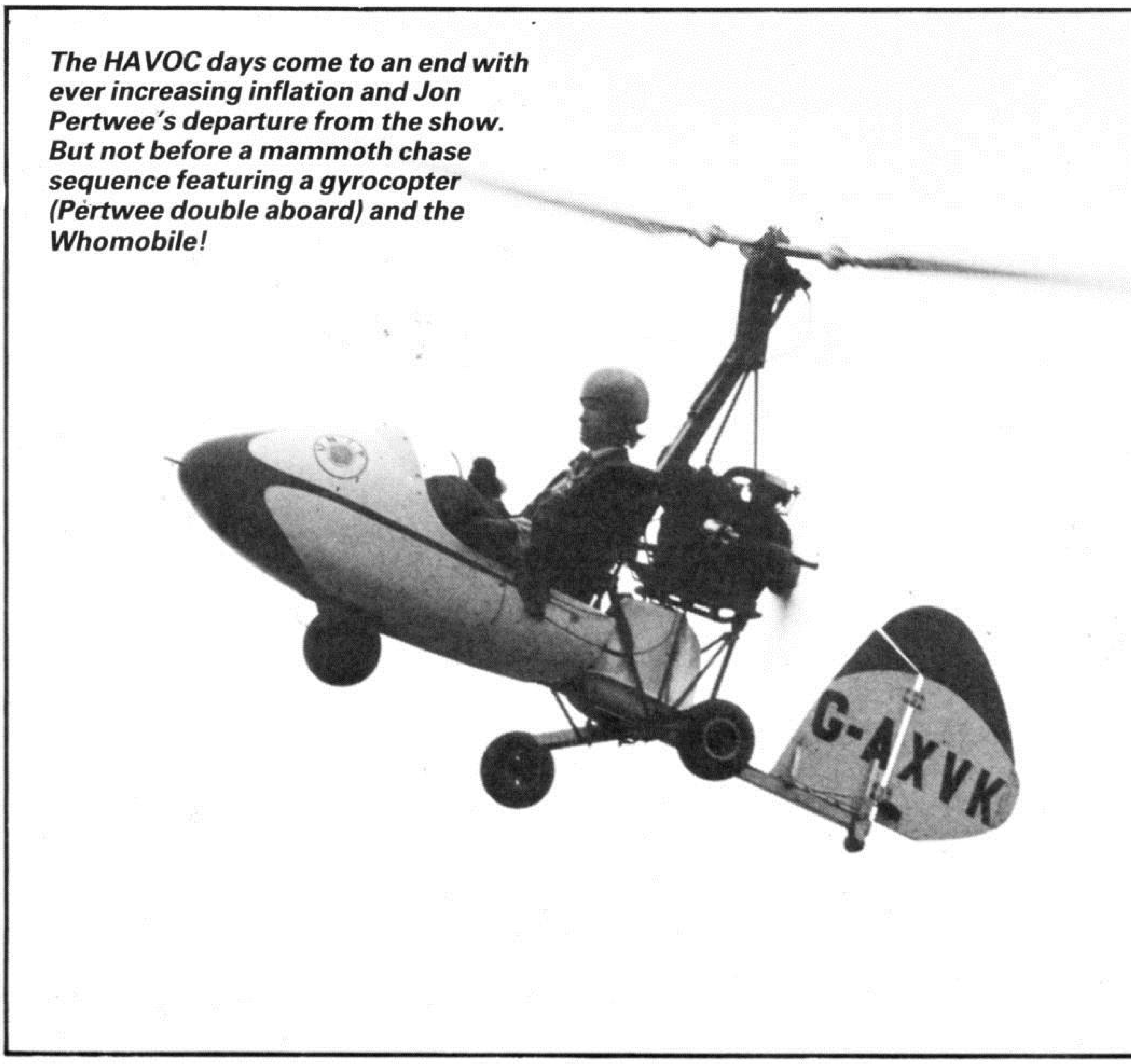
Most of the *Doctor Who* regulars over the years have been eager to perform their own stunts – often to prevent boredom during the long hours of location filming. Katy Manning was a terrible tomboy and she recounts abseiling down a cliff and getting badly rope burned in the process. Jon Pertwee played himself in many of the thrilling chases in which he participated, though he was limited by his bad back from undertaking too many arduous fights. In these instances his double was the durable Terry Walsh.

Pertwee's successor, Tom Baker, was rather put off stunts, and fights in particular, after breaking his collar bone on location in Dartmoor for *The Sontaran Experiment*, while co-star Lis Sladen nearly drowned in Wookey Hole caves, filming a speedboat chase for *Revenge of the Cybermen*.

More recently, Peter Davison was often doubled by Gareth Milne for scenes such as the one in *Warriors of the Deep* where the script dictated that the Doctor should go tumbling over a handrail and into a water tank. Colin Baker, keen to tackle his own stunts for the sake of realism, nearly broke his finger whilst filming *The Mark of the Rani* on location in Shropshire. So far, current series star Sylvester McCoy has avoided such mishaps!

There were funnier moments connected with the show's action sequences, too – actor Richard Franklin blushes to this day when he remembers one incident that occurred during the filming of *The Green Death*. As is often the case when the programme goes on location, crowds of onlookers had gathered to watch the team at work. On this particular day, the crew were filming Captain Yates' dramatic exit from the clutches of Global Chemicals – and a stunt man was accordingly filmed jumping from the roof of one of the buildings in the shooting area. This was accomplished without any difficulty and ▶

The HAVOC days come to an end with ever increasing inflation and Jon Pertwee's departure from the show. But not before a mammoth chase sequence featuring a gyrocopter (Pertwee double aboard) and the Whomobile!



the next shot for continuity's sake was to be a close up of Richard Franklin jumping into shot. When edited together this would give the stunt jump its authenticity.

All was prepared and Franklin was cued – only to suffer the humiliation of seeing all the onlookers burst into laughter. He quickly knew the reason why – the rear of his trousers had been ripped open in the process of the jump. Franklin was left wishing he'd done the whole stunt himself!

Like every period in the programme's history, the action years, as many have dubbed the Jon Pertwee era, had to come to an end. By 1974 the UNIT concept was becoming understandably repetitious and with a new production team about to take over, it was decided to phase the more *Boy's Own Paper* material out of the forthcoming scripts.

There were other good reasons for the change. Inflation was still on the increase and as a result, prices for hiring hardware, the basis of the most exciting chases, and for filming on location – so necessary for the big stunt sequences – had gone through the roof. HAVOC were an expensive freelance item on the *Doctor Who* season budget and ever more so, now that their success had spread through the industry and was earning them high wages on films and series with bigger budgets.

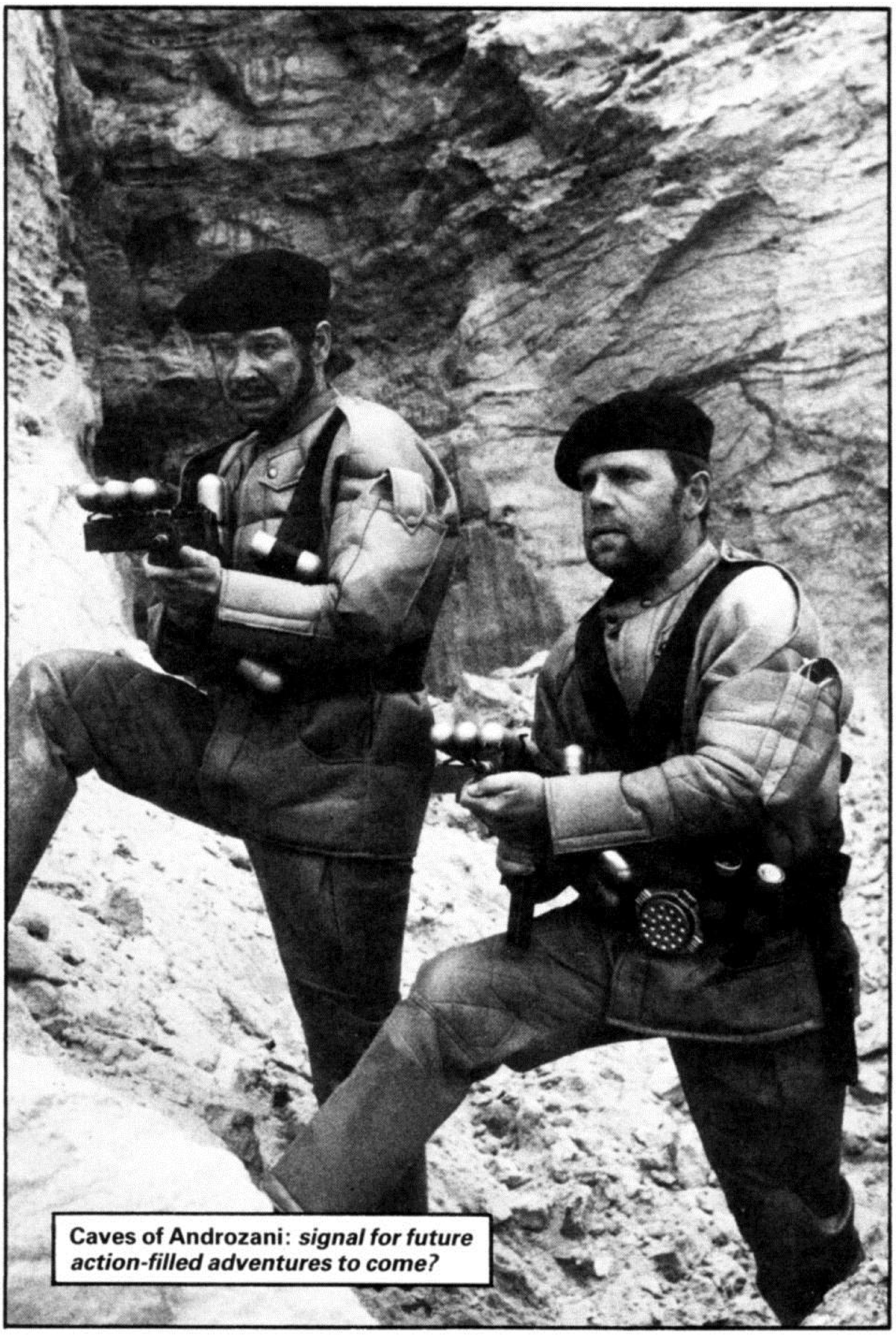
The parting of the ways was consequently a perfectly amicable one and the loss of action left a gap more than adequately filled by new script editor Robert Holmes' penchant for high drama. However, as a parting shot and by way of saying a kind of personal thank you to both Jon Pertwee and the HAVOC team, producer Barry Letts gave over almost an entire episode of the Third Doctor's final story – *Planet of the Spiders* – to an extended chase scene. Most of the HAVOC regulars were involved and it was a fitting acknowledgement of their contribution of the last few years.

Every twist that the team could think of was added to make the chase effective – and one stunt even featured Stuart Fell as a tramp who gets run over, suffering no more than surprise as the result!

After 1974, action was limited as much by producer's desires not to repeat earlier triumphs as by the financial situation. Some argue that the exclusion of a heavy action content has worked in the show's favour – there are plenty of critics of the Pertwee style. These critics include many of the professionals involved in the show, from actors who might get to look good in fights but who prefer meaty scripts and lots of lines, to producer Graham Williams, who saw the action rather like violence in the programme – as seasoning rather than main ingredient.

Nevertheless, effective action *has* been seen on the show since the Jon Pertwee peak and as it shows the skill of the director as much as the skill of the performer, it will always be in evidence somewhere. A script can certainly combine the best of both worlds. For instance, Peter Davison's last adventure *The Caves of Androzani* was the perfect combination of excellent characters, strong plot and the necessary action sequences to bring out the best in the other elements.

With Sylvester McCoy keen to add as much 'business' to the scripts as possible, all that is now needed is an action-based story to challenge his inventiveness. We may never see a return to the days of HAVOC, but there are all sorts of possibilities for similar thrills to feature in future episodes. ■



Caves of Androzani: ***signal for future action-filled adventures to come?***

GALLIFREY GUARDIAN

Season Shapes Up

Producer John Nathan-Turner has announced that popular director Chris Clough will be supervising the last six episodes of the Season, just as he has for the last two series. Clough, recently interviewed by *DWM* (Issue 135), has also worked in the arena of top soap operas like *EastEnders* and *Brookside*.

As with last year's final two stories, one will be shot entirely on location, with the other being confined to the studios. As for the actual scripts that Clough will be directing, nothing has been confirmed at this stage, although the work of several writers new to the show is being considered.

Ben Aaronovitch, who is scripting the opening story, *Remembrance of the Daleks,* has written very little for television before and this is his major break. Script Editor Andrew Cartmel and John Nathan-Turner have apparently decided on a policy of launching as much new talent as possible, Ian Briggs, Malcolm Kholl and Stephen Wyatt leading the way.

The only new director of the Season, Alan Wareing, was commissioned partly because the programme's producer was impressed with his episodes of the hard hitting hospital drama *Casualty* and partly because he came to the producer for help during his training in the art of television work. While working together, Nathan-Turner was interested by Wareing's ideas and enthusiasm.

In something of a break with tradition, Sophie Aldred, who will be appearing as Ace throughout the next 14 episodes, has been given the opportunity of meeting the writers of the new run, to discuss her character and how and where it should develop. More on that in our forthcoming interview with the actress herself.

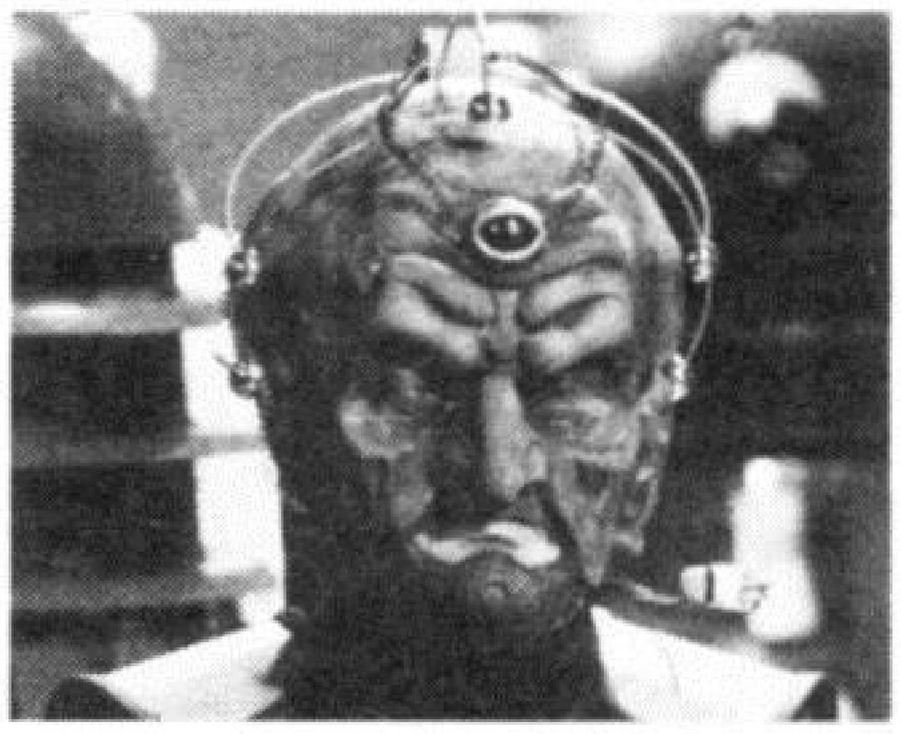
ANNIVERSARY CELEBRATIONS

Check out a *Doctor Who* display in the Wolverhampton Information Centre, Queen Square, Wolverhampton, due to run until 'sometime in May'. It includes a video display, with clips going back to 1963. The display is being organised by the local *Doctor Who* group; anyone wishing to join their ranks should write for information to: Roger and Andy, 2 Buckingham Drive, Willenhall, West Midlands.

IRONS IN OTHER FIRES

Former cast and crew busy in other areas of the entertainment business include **Frazer Hines** who is involved in the disagreements surrounding the new producer of his *Emmerdale Farm* soap. The go-ahead newcomer Stuart Doughty apparently wants to update the farm saga's sagging storylines and to write out several established characters, but the cast are fearful that this will alienate the audience and lead them towards the same fate that befell *Crossroads.* If the producer doesn't modify his plan, the whole Beckindale gang are threatening to refuse to sign new contracts.

The BBC's Night of Comic Relief was a big success all round – but how many sat through the whole show? If you did, then you may have spotted both **Sylvester McCoy** and **Bonnie Langford** in two separate sketches which bore no relation to what they are well known for.



Finally this month, the original Davros, **Michael Wisher,** is appearing in a minor role in the major West End hit *Lettice and Lovage,* while ex-script editor **Antony Root** is now with the prestigious Euston Films, where he has just enjoyed a controversial hit in the form of the trendy 'yuppie violence thriller' *The Fear.*

FILMING IN FOREIGN PARTS

By now location shooting on the Coast to Coast *Doctor Who* movie should have started in Ireland and the Canary Islands (both having excellent sites for 'other worlds'). Meanwhile, see page 31 for the latest film facts by reporter Philip Newman.

VIDEO NEWS

Day of the Daleks and *Robots of Death* are definitely to be released at £9.99 in the near future, according to BBC Video sources. There is also a possibility that the PG rated videos (*Talons of Weng Chiang* and *Terror of the Zygons*) will now be released in Britain in early 1989. *Spearhead in Space* Video Competition – page 11.

NEW *DOCTOR WHO* FIGURES LAUNCH

The 1988 Earls Court Toy Fair saw the launch of a new range of *Who* 4″ plastic figures to tie in with the show's 25th Anniversary year. Made to a high standard by Dapol, a Cheshire-based firm, the first models in the series are Sylvester McCoy's Doctor, Mel, a Tetrap and a friction drive K9.

A TARDIS (complete with flashing blue light) is also going on sale, plus a control console model with a working Time Rotor and digital display. Dapol plan further model releases later this year, including a Dalek and Cyberman. Also in production are 12″ dolls of the same characters.

Dapol have established themselves as highy respected makers of model railways at very competitive prices. The *Doctor Who* models pay close attention to detail from the show, since the firm has been working with the BBC for over nine months to put the range onto the market.

For younger viewers, a playset comprising the Doctor, Mel, Tetrap, K9, TARDIS, Console and Base retails at £49.75, while individual figures cost £2.99, except K9 at £3.29. Perhaps the extra is for his dog licence..?

FORTHCOMING CONVENTIONS

On May 28th and 29th, The Merseyside Local Group celebrate their tenth anniversary with TENCON, at the Moat House Hotel in Liverpool. If you have no plans for the Bank Holiday weekend, why not support them and help them celebrate? Proceeds from the event are to go to the Children in Need fund.

Registration prices: Saturday: £12.00, Sunday: £10, both days: £20.00.

To register, write to Graeme Wood, 48 Western Avenue, Speke, Liverpool L24 3UR.

DOCTOR WHO MONSTERKITS

A GROWING RANGE OF VERY LARGE SCALE PLASTIC ASSEMBLY KITS, NOT TOYS BUT AUTHENTIC REPLICAS OF THE REAL THING. ALL THE PHOTOS ON THIS PAGE ARE OF OUR COMPLETED MODELS, GLUE PAINT & PATIENCE WERE ALL THAT WAS REQUIRED.

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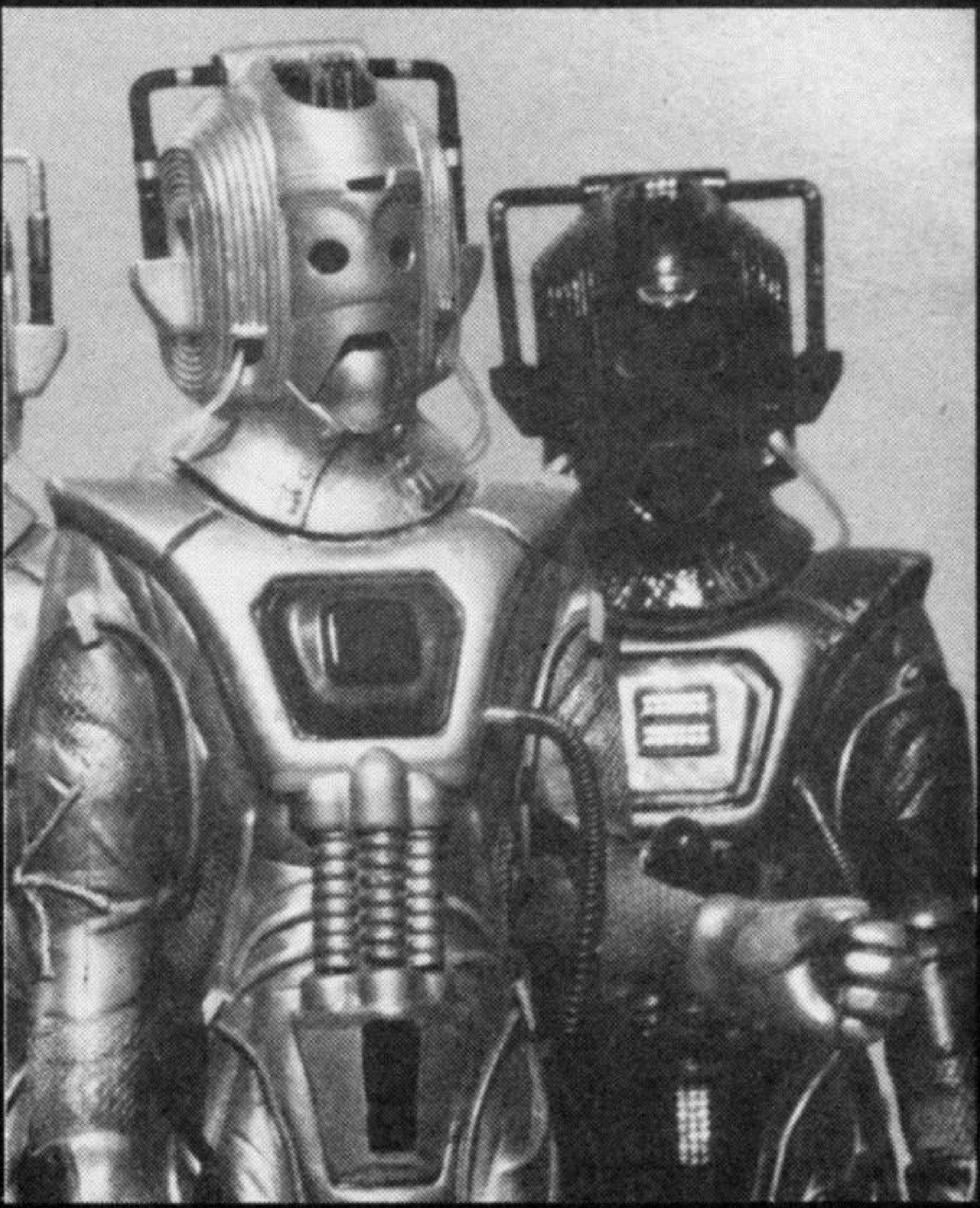

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SPEARHEAD FROM SPACE

VIDEO COMPETITION

Of all the BBC video releases to date, this is easily one of the best. A sweeping statement perhaps prejudiced by the fact that Pertwee is my favourite of the Doctors, but this preference aside, the evidence must surely point to the story being among the most creepy and adult of all *Doctor Who* s.

What *Spearhead From Space* offers is a fusion of three areas of expertise at the grass roots level, of script-writing, direction and acting. It's easy, particularly in view of his early death, to overpraise the work of Robert Holmes, but this particular offering is a sheer delight.

In this story, *Doctor Who* gets as adult as it's ever likely to, with characters and a scenario cribbed from *Quatermass* and *The Avengers*. Structure is built up lovingly and carefully. A swarm of meteorites lands somewhere in Essex, watched by a poacher. But are these strange flashing globes really meteorites – or something much more sinister? We all know they are and don't envy the poacher who takes off with one of them. Our anticipation is aroused even more when we learn that the Doctor has also landed in the vicinity . . .

Knowing that the new Doctor had to be introduced gradually to the audience (and to give the actor a chance to find his way), Holmes carefully builds up the ancillary characters of Liz and the Brigadier, proving that Companions can be real. Liz is refreshing – bright, sceptical and pleasant. Not once is she vacuous or irritating like so many others and in this respect her function is less of a traditional Companion and more like an *Avengers* girl.

The Brigadier is not the virtual comic Colonel Blimp of later years – he's a man in a sensitive and dangerous job. The actors all perform convincingly but the honours go to Hugh Burden as the splendidly sinister Channing.

As for the Doctor, it naturally becomes more his story as events progress. Whilst the story is evidently still a Sixties piece, there are indications of how Pertwee will play the part in the long term. Keep an eye open for two curiosities – the Doctor's tattoos and producer Derrick Sherwin's cameo role as the UNIT car park attendant.

Direction, from Derek Martinus, is strong, despite the terrible problems involved in the production. Shots linger in the memory – Channing seen symbolically split through a window, emphasising the as yet unknown nature of the Nestenes. Then there are the sequences in the poacher's cottage, Ransome's terrifying discovery and horrible fate and most infamous and frightening of all, the Autons . . .

Dudley Simpson's musical score is one of his best and isn't one of the samey electronic drones of later years. Some of the themes are decidedly doom-laden, sending a shiver down the spine.

The fact that none of the problems mentioned earlier is evident on screen is remarkable – after the first filming (the whole production being planned for the usual mix of studio and location) a scene shifters' strike at the BBC meant that the whole thing had to be moved onto film. All the director's shots had to be revised and several new locations found at the last minute. Rehearsals were thin on the ground, as the team had to keep as far as possible to schedule.

So for all these reasons, as well as the strength of all the departments involved, it really does seem slicker, faster and more expensive on film and because of its position in the Season, *Spearhead From Space* is a unique and fascinating piece of *Who* history.

It's not surprising that it has been selected for release – only that it didn't appear earlier. If you are familiar with the story of *Spearhead From Space*, either because you've seen it before or read the book, this bargain of a video will be a welcome re-acquaintance. If you don't know it and haven't seen it yet – lucky you!

Richard Marson

Answer the questions and fill in the caption for your chance to win one of 5 copies of *Spearhead From Space!*

1. What is Liz's surname?
2. Who produced *Spearhead From Space?*
3. In which other tv series does Jon Pertwee star?

1. ....

2. ....

3. ....

My caption (in no more than 12 words) is:

....

....

Name ....

Address ....

.... **Age** ....

Send your entries to:
DWM Spearhead Competition,
Doctor Who Magazine,
23 Redan Place,
London W2 4SA.

Entries must be received by Friday 10th June, 1988. The Editor's decision is final and winners' names will be published in **DWM Issue 140.**

YOU ON WHO

Write in to: *You On Who,* Doctor Who Magazine,
23 Redan Place, London W2 4SA.

SPITEFUL

. . . Everyone is entitled to their own opinions whatever they may concern; however, that right to express their thoughts no longer exists when the person doing so becomes incapable of conveying their ideas and opinions in a sensible, polite and reasonable fashion.

. . . I am not a boring, dull, self-righteously snobbish prig who believes in lecturing others on their manners (or lack of them) but with M. Henderson I shall make an exception. He or she expressed their thoughts in a bitchy, rude, unnecessarily spiteful and immature way, resorting to personal insults on the occasions when commonsense ran out. (You will note that I have resorted to criticising *only* M. Henderson's letter and not M. Henderson's person.)

May I end by highlighting the fact that I would most likely have agreed with a number of M. Henderson's comments if only he/she had conveyed them in a constructive and reasonable manner. Instead, by being unreasonably destructive, M. Henderson has only succeeded in weakening the very argument he/she was trying to express.

Martin Thomas,
Appleton,
Warrington.

COMPLAINT

I have only one thing to say about **Issue 133** of the magazine.

BRING BACK FROBISHER!

The comic strip just won't be the same without him.

Richard Thomas,
Adlington,
Nr. Macclesfield,
Cheshire.

PERSONAL ATTACK

I am writing this letter after reading your article in **Issue 134** on the *Gallifrey Guardian* page. I must say that I agree totally with what was written. I am seventeen, and have watched *Doctor Who* for as long as,I am able to remember, having always enjoyed it. I don't consider the show to be in any unfit 'state', and am fed up to the back teeth with older viewers moaning about the Seventies, and how good the programme was then. Bull! I can remember some extremely tacky stories, as well as the good ones, and I compare today's version of *Doctor Who* to be on equal footing with that of fifteen years ago. (I can say that with all honesty having seen repeats and videos.)

. . . John Nathan-Turner is an excellent producer, and yes you did waste space printing that letter from M. Henderson, which was nothing more than a personal attack on him.

It is a great pity that so many 'big' fans (although they themselves are really the only ones to consider themselves important) are taking action, as this will only stir up trouble, and more press articles about the 'loonies who watch *Doctor Who'.* JN-T and his team are professionals, and are paid by a professional organisation to make a programme. The fans are there to watch and enjoy or to turn off. Fair enough, their views should be heard, as is the case with all programmes, but why try to take it further than that?

I was surprised that the newspapers paid so much attention to individuals who have taken a dislike to the new show . . . Your letters page prints letters as a cross section of the fans, I should think in an attempt to give a general idea as to reactions and so forth, which is fine. We should be interested in general opinions, not that of big-headed individuals.

A lot of the rumpus seems to be based around the idea that since Tom Baker, none of the new Doctors have been any good. Rubbish! Peter Davison was very good. So, maybe he was not very eccentric, but then why shouldn't we have a 'humanised' incarnation. I also liked Colin, and now Sylv, but this is just going back to the old 'Things aren't as good as they used to be' argument, which is wearing a little thin (apart from boring the pants off everybody else).

Anyway, whilst there seems to be a trend on raking up old and useless arguments about the show, about the Regeneration, Rejuvenation question . . . oh, maybe not!

Paul Bryan,
Southend,
Essex.

WRONG TARGET

I promised myself I wouldn't do this but after M. Henderson's 'essay' in **DWM Issue 134** I'm giving in and joining the pro/anti JN-T debate.

I'm sick to death of all the excessive criticism of John Nathan-Turner for supposedly 'ruining' *Doctor Who.* Not five years ago, JN-T was being hailed as 'the fans' producer' and the best thing to happen since Mrs. Holmes gave birth to Robert. Now everyone (it seems) is complaining that there's no suspense left and there is too much humour. The thing is, I've heard all these complaints before, just under 10 years ago. The producer at that time was Graham Williams.

If you want someone to blame for the demise of *Doctor Who,* then blame the common denominator in both cases – Mary Whitehouse. It is Whitehouse and her band of over-righteous cronies in the National Viewers and Listeners Association who have forced the BBC to put unprecedented controls on two successive producers of *Doctor Who.*

. . . What makes it worse is that the BBC, in its headlong dash to appear to be accountable, has actually listened to these crackpots, instead of viewing the situation objectively.

Stephen Birchard,
Plymouth,
Devon.

OVERDUE

. . . The criticism levelled at Mr. Nathan-Turner over the past two years has been disgraceful; your *Gallifrey Guardian* article 'What Price Fame' was long overdue.

It is no great secret that since the programme was cancelled in 1985 he has wanted to move on to pastures new and that he has continued as producer at the insistence of the BBC. I'm in no doubt that Mr Nathan-Turner is a true *Who* fan and that he has given nothing but his best in producing the programme over the past seven years.

However, and this is no criticism of Mr. Nathan-Turner, seven years is too long on a programme like *Doctor Who.* People need to do new things, a new challenge, otherwise staleness sets in. This has been evident at times since the programme returned and the continuity (so much a JN-T trademark) has not been what it was.

The traumas of the cancellation, the shortened seasons, the sacking of Colin Baker and the constant threat of the axe have not helped and it's no wonder that 'staleness' has been evident.

It might be a good idea to elevate Mr. Nathan-Turner to the position of 'programme advisor' with someone else taking over the heavy responsibility of the producer. Continuity is his strong point and with him concentrating on this, leaving someone else to work on the basic story, oversights could be avoided.

David Houlgate,
Knaresborough,
N. Yorkshire.

VITRIOLIC

It was interesting to see the *Gallifrey Guardian* in **Issue 134** become almost vitriolic towards those members of fandom who are currently trying to get rid of John Nathan-Turner as producer. Personally, I feel that they have a right to campaign for changes if they want to and to make total fools of themselves in the media.

The problem, of course, is that most members of the public are likely to assume that all *Doctor Who* fans are alike, and therefore that all *Doctor Who* fans take television programmes far more seriously than they are intended to be.

Up to a point, I would agree that changes should come; the programme certainly is not as good as it was 10-15 years ago. But I still enjoyed

Season 24 (with the exception of the vacuous *Time and the Rani*) and am reasonably happy with the present lightweight style . . . overall it was an enjoyable 14 episodes but I do believe that JN-T is running out of new ideas and should leave after next season. After all, 25 is a good number to go out on.

Gareth Negus,
Rochdale,
Lancs.

PATRONISING

. . . Any doubts that your publication is little more than John Nathan-Turner's mouth-piece were finally swept away by *Gallifrey Guardian* (**Issue 134**)'s disgracefully snide and patronising, self-righteous tone. You have finally abandoned any attempt at impartiality and are now decidedly partisan and undoubtedly a staunch JN-T supporter.

I find this appalling. Surely you have a duty to serve *all* fans, whatever their beliefs and to maintain impartiality in the 'politics' of fandom.

Doctor Who has indeed had many styles in 24 years – but shoddiness and self-mockery have never been among them – until now. The fans who are campaigning for Nathan-Turner's sacking are well within their rights to do so, since they believe that the current artistic direction is self-destructive and will lead to loss of popularity and cancellation . . . *Doctor Who* is only a tv show but it is one which these fans love and one which they want to continue – it seems, though that **DWM** feels its first loyalty to be to JN-T and the BBC rather than to its readers, the fans and indeed to the show!

Has it occurred to you that the press focussed on the campaign against JN-T not just for sensation but because they agreed with the criticism? Certainly the vast majority of critics were condemning the series long before the campaign began.

The BBC is a public corporation, spending *our* hard-earned money. If viewers feel that money is being wasted, they have every right to protest and protest vigorously! The BBC has, through recent programmes, tried to make itself more accountable – does this policy of listening to the public not extend to the *Who* office?

. . . How dare you suggest that these fans switch off? They pay for this programme through the licence fee, and have as much right to complain and try to get improvements as they would have if they were sold rotten food or faulty goods.

Tim Munro,
Huddersfield,
W. Yorkshire.

MIS-INTERPRETATION

. . . I am in *no* way in favour of demonstrations outside the BBC to sack Nathan-Turner but I am *strongly* in favour of him going. He has mis-interpreted the concept of magic and mystery that originally made the programme. Instead of a 'mysterious traveller in Time and Space' we have a silly man emblazoned with question marks.

Nathan-Turner seems to believe it important to have all these 'well-known' actors to give the show credibility but their acting is OTT, it sends the programme up.

Doctor Who is not tired – it needs a new producer. As long as Nathan-Turner stays, it will remain pantomime: cheap title music and logo, OTT sets and costumes and scripts which are not detailed enough to create any sense of realism (why did Melanie leave?)

Richard Matthews
Salzburg,
Austria.

SHODDY

Isn't it about time that people cast off their rose-coloured spectacles and see *Doctor Who* for what it is – a shoddy, childish 'show' where pathetically bad acting, *Play School* standard directing and insultingly amateurish scripting are drowned in buckets of gloss and multi-coloured paint with 'famous celebrities' thrown in to complete the farce and waste any last dregs of money that may have been used for something more imaginatively constructive.

I agree with everything M. Henderson said in **DWM 134** and found it grossly insulting that the Editor felt that he had wasted valuable column space in printing the letter. Valuable space was certainly wasted with the following letter, in which David Darlington tried to justify his appreciation of Season 24 and failed miserably.

The fact is that under the present production team, *Doctor Who* will never return to its former glory. John Nathan-Turner has long outstayed his welcome now that his once fresh and innovative ideas have run dry.

YOU DON'T NEED ME, DOC...

. . . The BBC have understandably lost interest in the programme. They neither love it nor hate it but are content to see it dragging itself towards its own death.

Marion Gold,
Walsall,
W. Midlands.

BBC COMPROMISE

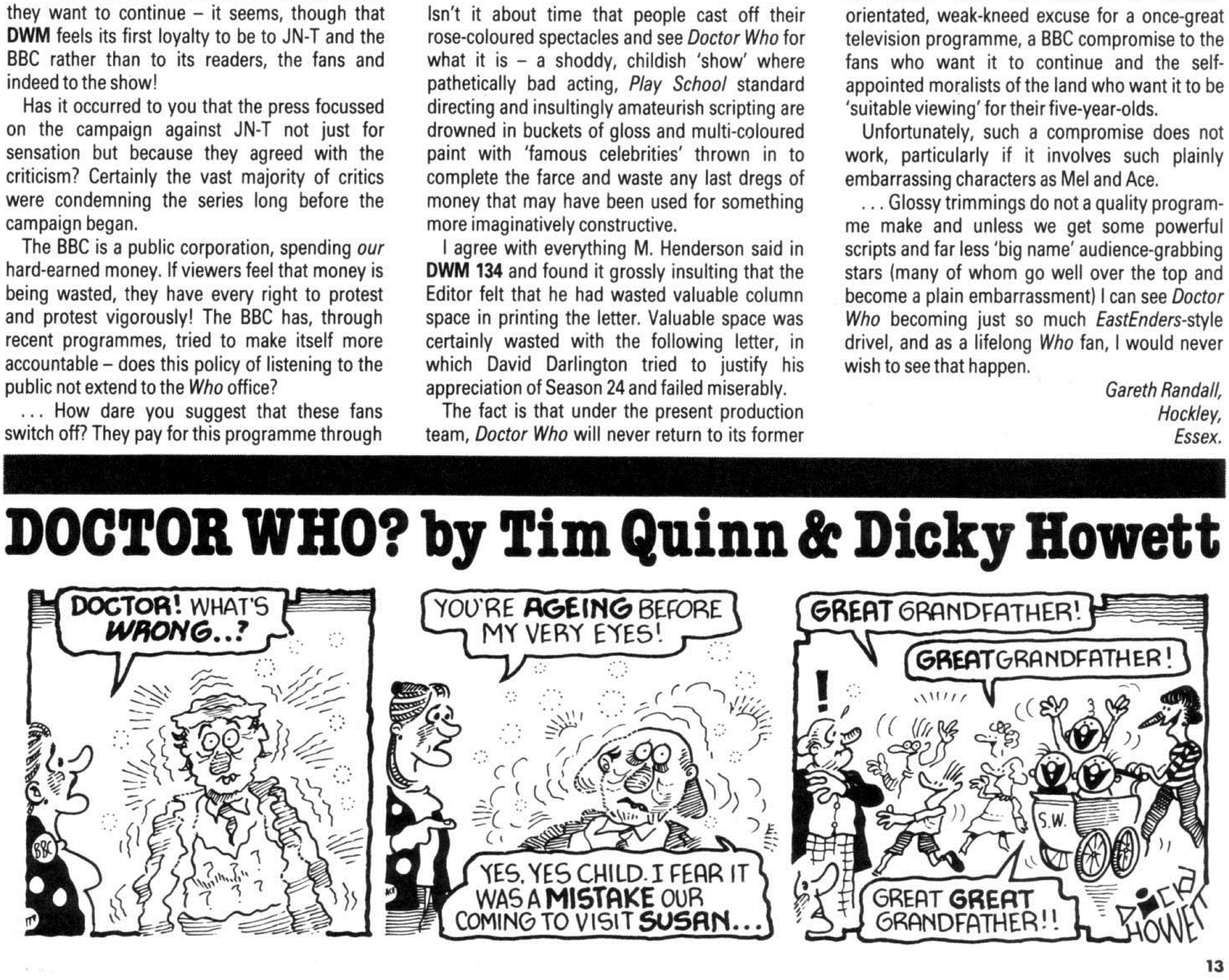
. . . *Doctor Who* has become a humour-orientated, weak-kneed excuse for a once-great television programme, a BBC compromise to the fans who want it to continue and the self-appointed moralists of the land who want it to be 'suitable viewing' for their five-year-olds.

Unfortunately, such a compromise does not work, particularly if it involves such plainly embarrassing characters as Mel and Ace.

. . . Glossy trimmings do not a quality programme make and unless we get some powerful scripts and far less 'big name' audience-grabbing stars (many of whom go well over the top and become a plain embarrassment) I can see *Doctor Who* becoming just so much *EastEnders*-style drivel, and as a lifelong *Who* fan, I would never wish to see that happen.

Gareth Randall,
Hockley,
Essex.

DOCTOR WHO? by Tim Quinn & Dicky Howett


DOCTOR! WHAT'S WRONG..?
BBC
YOU'RE AGEING BEFORE MY VERY EYES!
YES, YES CHILD. I FEAR IT WAS A MISTAKE OUR COMING TO VISIT SUSAN...
GREAT GRANDFATHER!
GREAT GRANDFATHER!
!
S.W.
GREAT GREAT GRANDFATHER!!
DICKY HOWETT

Nostalgia

ROBOTS OF DEATH

This issue we turn the clocks back 11 years to February 1977, to relive a thrilling chiller from Tom Baker's spell as the intrepid Time Lord...

The volume of readers' contributions to *Nostalgia* this month has been a clear indication of the popularity of *The Robots of Death*. This is our second selection from the Tom Baker era, and is a shining example of the much-praised period of the show produced by Philip Hinchcliffe and the late Robert Holmes.

Tom Baker was on top form as the Fourth Doctor, who, assisted by the startling new companion Leela (Louise Jameson), had to solve a whodunnit in space. It was fast-paced, tightly scripted and glossily produced – and introduced a new brand of deadly robots!

The adventure unfolded within the confines of a Sandminer – a huge, mobile factory, travelling across a desolate landscape in search of valuable minerals. The Sandminer was staffed by nine human beings and a much larger number of robots. The humans oversaw the mining operation, while delegating the majority of the workload to their mechanical servants.

Although the profits reaped would be high, their journey was a long one, lasting several months, and inevitably there would be friction between the small circle of humans – all of whom were used to a life of luxury in Kaldor City. Few of them could have foreseen that the journey would end in a series of brutal murders...

Predictably, the Doctor and Leela were accused, following their usual

The Doctor will operate . . . Tom Baker confronts Mark Blackwell Baker as D84.

unexpected arrival on the scene, but the Doctor realised that someone had been tampering with the programming of the supposedly impervious robot servants – instructing them to 'Kill the humans!'

A notorious criminal and mad genius was on board, posing as a crew member, preferring the company of robots to humans and seeking to establish a robot society. The Doctor and Leela came to the rescue, but not before the death toll mounted...

As with all the classic *Doctor Who* stories we have examined so far, *The Robots of Death* succeeded through the special atmosphere it invoked. The Sandminer was a vast technological wonder, cutting a swathe through a sea of sand, – totally cut off from civilisation. The human occupants were trapped within, at the mercy of a lunatic and his legion of killer robots. They had nowhere to run to and no power to defy their one-time servants.

MOTLEY CREW

The crew belonged to a society accustomed to wealth and indolence. Between them, they could muster sufficient initiative to drive a Sandminer, but their taste in costumes and the fine appointment of their quarters indicated their leaning towards aesthetic values.

When we first saw them, there was a blatant undercurrent of tension and clashing personalities. These people didn't really like each other, and they certainly didn't know each other. Two of them, for example, were travelling incognito – Dask and Poul.

> *'I kept on wondering which of the humans was behind the plot. This is why I liked the story, because you didn't know who the enemy was to the end, not like the other stories where you knew who the enemy was after 10 minutes.'*
>
> *Simon Cornish*
> *Exeter, Devon.*

The aptly named stars of this adventure were designed to be aesthetically pleasing as well as functionally adept. The robots moved sleekly, had beautifully well-chiselled faces and spoke in very gentle, almost hypnotic tones. Thus the statement: 'I must kill you' became all the more horrifying. Their blind acceptance of murderous instructions, carried out with a gentle voice, impassive face and outstretched arms, made them chilling opponents.

> *'The robots were so good, the voices, actions, costumes were so believable and frightening to me and my friends. In the school playground in early 1977, everyone was strangling everyone else, pretending to be robots of death.'*
>
> *Christopher Gilbert,*
> *Peterborough.*

> *'My most vivid memory of it was I believe in the first episode, when Chub the scientist was killed. I had nightmares for days after. It was this kind of terror that gave* Doctor Who *that sparkle.'*
>
> *Mark Short,*
> *Leiston, Suffolk.*

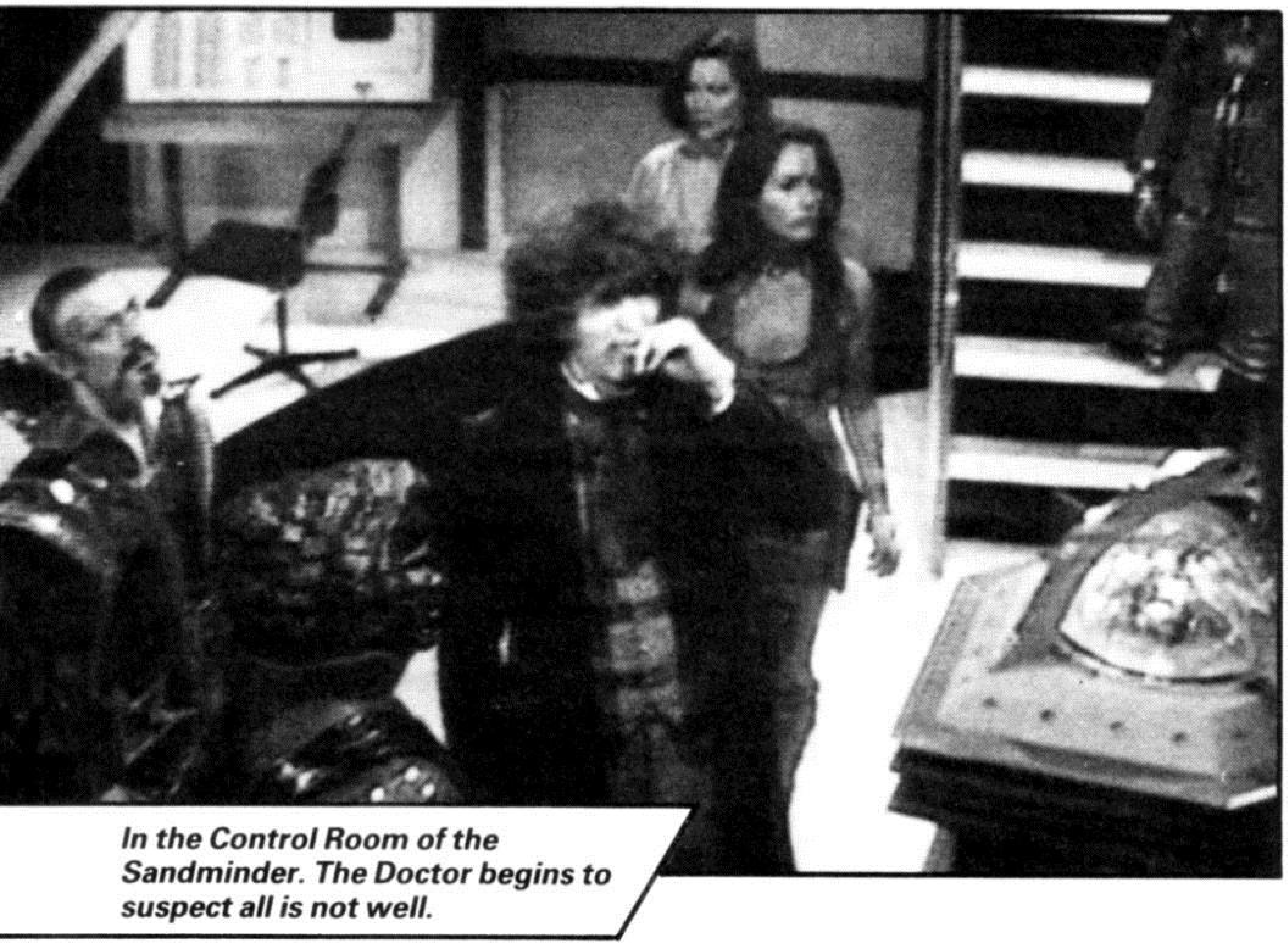
> *'Being rather young at the time, I was terrified and refused to watch, but I managed to catch snatches. I have always remembered one shot, taken from the view of an unknown murderer as it approached – arms outstretched – its terrified victim cowering in a corner, and the red glow used to show how the 'infected' robot saw its target.'*
>
> *Lisa Wardle,*
> *Oldham, Lancs.*

Designed by humans, the robots typically came in three types-in this vision of the future, mankind has still to shrug off a three-class society. The black-painted Dum robots performed the most mundane tasks, and as their name implied they were without the power of speech; the green Vocs (speakers) were employed in more important day-to-day functions, operating the Sandminer and tending to the needs of the human crew; the one silver SuperVoc, SV7, a much more sophisticated machine, fulfilled the role of foreman, in that it was in overall charge of the workforce, but was directly responsible to the human management.

> *'I think that the robots were the last monsters that really frightened me. Their beautiful faces and unemotional, soothing voices were really unnerving. I remember my mother, on seeing a picture of one in the newspaper, commenting on how frightening they looked. I thought they looked quite nice...nice, that is, until I saw the finished product!'*
>
> *Andrew Thompson*
> *Allestree, Derby.*

> *'...the excellent background music when the Vocs were on the ram-*

▶



In the Control Room of the Sandminder. The Doctor begins to suspect all is not well.

◀ *page. I have never heard anything like that music since then and it quite scared me at the time. Also what I enjoyed were the little devices which killed the humans which reminded me of a type of biscuit which we used to get.'*

Ian Snell,
Doncaster, S. Yorks.

'...the scariest story that I can recall. Being about 6 or 7 at the time, it was probably the fixed, calm expressions on the robots' faces that put the wind up me. The idea of the crew being trapped on a ship with robots running amok together with a psychopath at large added to the excitement.'

Paul Cooper,
Rochdale.

Characterisation was of a very high standard. The commander, Uvanov, was a slightly incompetent man, with a spiteful tongue and a few skeletons in the cupboard. Poul, the undercover man from the company, was a reasonable man and proved an asset to the Doctor, until he succumbed to robophobia, a morbid fear of robots. Toos, the number two, was a strong-willed woman, who was totally freaked out by the robot revolution.

'Pamela Salem's acting always led the viewer to believe that despite her cool exterior, Toos was very close to breaking point. The scene where a Voc tries to kill her in her cabin was particularly chilling – her futile attempts to fight back the robot with her one good arm, and her pointless pleading as its hands tightened around her throat.'

Christopher Proctor,
Wyken, Coventry.

NEW BLOOD

The Doctor and Leela were very well served in this story. Tom Baker was in full control of the fourth version of the Time Lord and Louise Jameson, one of the most talented actresses cast as a Companion, was appearing in only her second adventure as the refreshingly different Leela.

'Louise Jameson burst on the screen and didn't let you forget that she was going to be a radically different Companion. She was the one I most wanted to meet the Master or one of the Doctor's other indestructible enemies. Perhaps this was purposely avoided because she wouldn't hesitate to get rid of anybody who threatened the Doctor. What a goddess she is!'

Bill Ropars,
Naperville, Illinois, USA.

There were several amusing moments featuring Leela's naïvety and her violent streak! When threatened by Commander Uvanov, she kicks him in the groin and while he staggers back in agony, she calls out, 'You try that again and I'll cripple you!'

'Who can forget the Doctor's outrageous insult, "You're a classic example of the inverse ratio between the size of the mouth and the size of the brain"? Equally unforgettable was Louise Jameson's perfect portrayal of the lovely, faithful but bewildered Leela, informing the Doctor that the "walking dead don't bleed".'

Patrick O'Neil
Birmingham, USA.

The Doctor got unexpected assistance from D84, Poul's assistant, a SuperVoc posing as a Dum.

'He was the second most lovable automaton that has appeared on Doctor Who *(the first being K9). It was heart-breaking when he said goodbye to the Doctor and sacrificed himself to save the Doctor's life.'*

Joey Ding,
Farrer, Australia.

'When the Doctor uses a snorkel to survive being buried alive in the sand hopper and when he uses helium to alter Dask's voice and stop the robots obeying him, is Baker at his most ingenious.'

David Chandler,
Enfield, Middlesex.

The production was a co-operative *tour de force* from BBC's design departments. The art-deco sets were superb, from the exquisite crew quarters to the suitably large control deck, with its bank of control panels and overhead video screens.

The costumes were fashioned from brightly coloured materials and topped off with a peculiar assortment of headwear. The whole cast, men as well as women, wore striking facial make-up – very effective in the final episode was the make-up on Taren Capel in echo of the robots' masks.

'The very idea of a human who thinks like and lives like a robot, using his comrade androids to kill humans he hates is enough to send shivers down the spine, but to actually watch the idea become reality on the screen ...wow.'

Jeremy Malcolm,
Guangzhon, China.

SILO EFFECTS

Special effects provided a reasonably believable model of the Sandminer, shot crawling across a mountainous landscape, and a short clip of the Police Box spinning through the vortex. Their most effective contribution involved the use of matte shots (See *Autumn Special*) to show the Doctor wandering around a huge silo area and tiny robots moving on the flight deck, seen from the exterior of the Sandminer.

Not all viewers give such high praise. One was surprised by our choice in stories for *Nostalgia*:

> 'Robots of Death *is surely one of the most derivative stories in the programme's history – yet no one mentions it. The story is based on so many 30s SF pulp stories, it is ridiculous, and yet it is hailed as 'original' and a 'masterpiece'.'*
>
> *David Ball,*
> *Colchester, Essex.*

I think most fans recognise that *Doctor Who* works best when its roots are showing. Very good examples of this would be *Spearhead From Space (Quatermass II)* and *The Brain of Morbius (Frankenstein)*. And the majority of those readers who wrote in bathed *The Robots of Death* in praise.

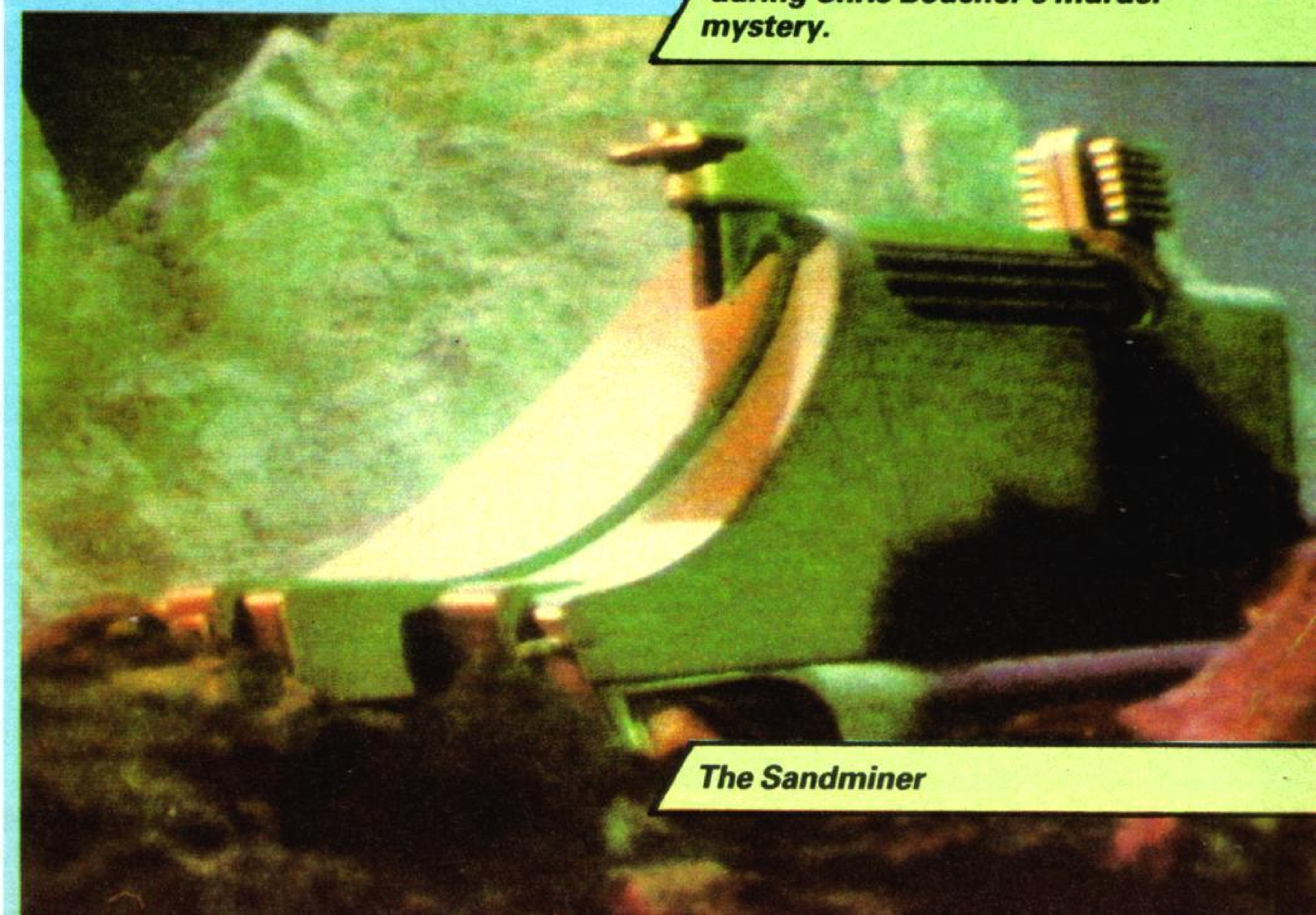
> *'It is a rare achievement for a tv programme to drag the viewer from his armchair and put him right in the middle of a nightmare on the screen. This, for me,* The Robots of Death *did in a frighteningly realistic way.'*
>
> *John Lee,*
> *Oldham, Lancs.*

We would like to hear more from you about your favourite *Doctor Who* stories – the monsters, the characters, the shivers down the spine. In future issues *Nostalgia* will be remembering Hartnell's *The Dalek Invasion of Earth* and *Tenth Planet*, Troughton's *The Tomb of the Cybermen*, Pertwee's *Inferno* and Tom Baker's *The Ark in Space*. Please send your memories in to Nostalgia, *Doctor Who Magazine*, 23 Redan Place, London W2 4SA.

Patrick Mulkern

Disguised Super Voc D84.

Toos (Pamela Salem) and Leela (Louise Jameson) in a tense moment during Chris Boucher's murder mystery.



The Sandminer

Louise Jameson

on Leela and Life

A lot of water has passed under the bridge since *DWM* last talked to Louise Jameson in *Issue 85.* Richard Marson talked to her about what she has been doing, and about what it was like to work with Tom Baker . . .

Apart from continuing her stage work and having another child, Louise Jameson has worked on three seasons of the popular tv series *Bergerac* and was completing work on the second when she agreed to come to **DWM** for a chat.

There, fortified by several cups of coffee, she was as captivating and intelligent as ever. Little escapes her sharp mind and she doesn't mince her words. But neither is she a shrew – she listens as much as she talks and her natural charm comes across, completely uninhibited. Why has Louise stayed with *Bergerac,* as the part she plays (Bergerac's girlfriend, Susan) isn't what you might call demanding? "It suits my circumstances – bringing up two kids on my own – and quite honestly, it's a very nice job to have, at least until the youngest is at school.

"This season I'm particularly delighted with the scripts, although I don't actually have more to do. The content of it is much richer – we've had a change of producer and the new guy is George Gallacio, who produced *The Omega Factor,* which I did in 'Seventy-eight.

"I think they thought of Susan as kind of everyman's fantasy. There was one series where I never got out of bed – I must have saved a fortune for the costume department! I think a lot of men want a public feminist and a private housewife – it's good to go out with a woman who's earning her own living. I've been out with men like that myself. But when it actually comes to cleaning a lavatory or scrubbing a pan, they don't want to know. It's something that's escaped their education."

The complete lack of sexism was one of the reasons why Louise still nominates *Tenko* as her favourite television work: "It was just the most wonderful job – I had such a

▲***The Doctor in danger from an angry Leela in*** The Face of Evil, ***her first story.***

Under the protection of The President of Gallifrey, Leela was one of the few aliens to set foot on the Time Lords' planet before it became a popular package invasion resort . . .

good time doing that one. Because *Tenko* was written by women, for women and about women that actually existed, the whole thing was completely real.

"I can pick up a *Bergerac* script and tell you if a man or a woman has written it. The world we live in is basically run by white Caucasian males and that's the majority of the people who do the writing as well."

Had this aspect of sexism in showbusiness worried Louise when she started acting, back in 1970? "No, it didn't worry me nearly as much then as it has since *Tenko*. I suppose that's because I now know what writing can be like for women and you're not left pulling a script together because it just hasn't been written properly for you.

> **"Leela and Blanche . . . have a kind of streetwise quality which I don't have as Louise Jameson."**

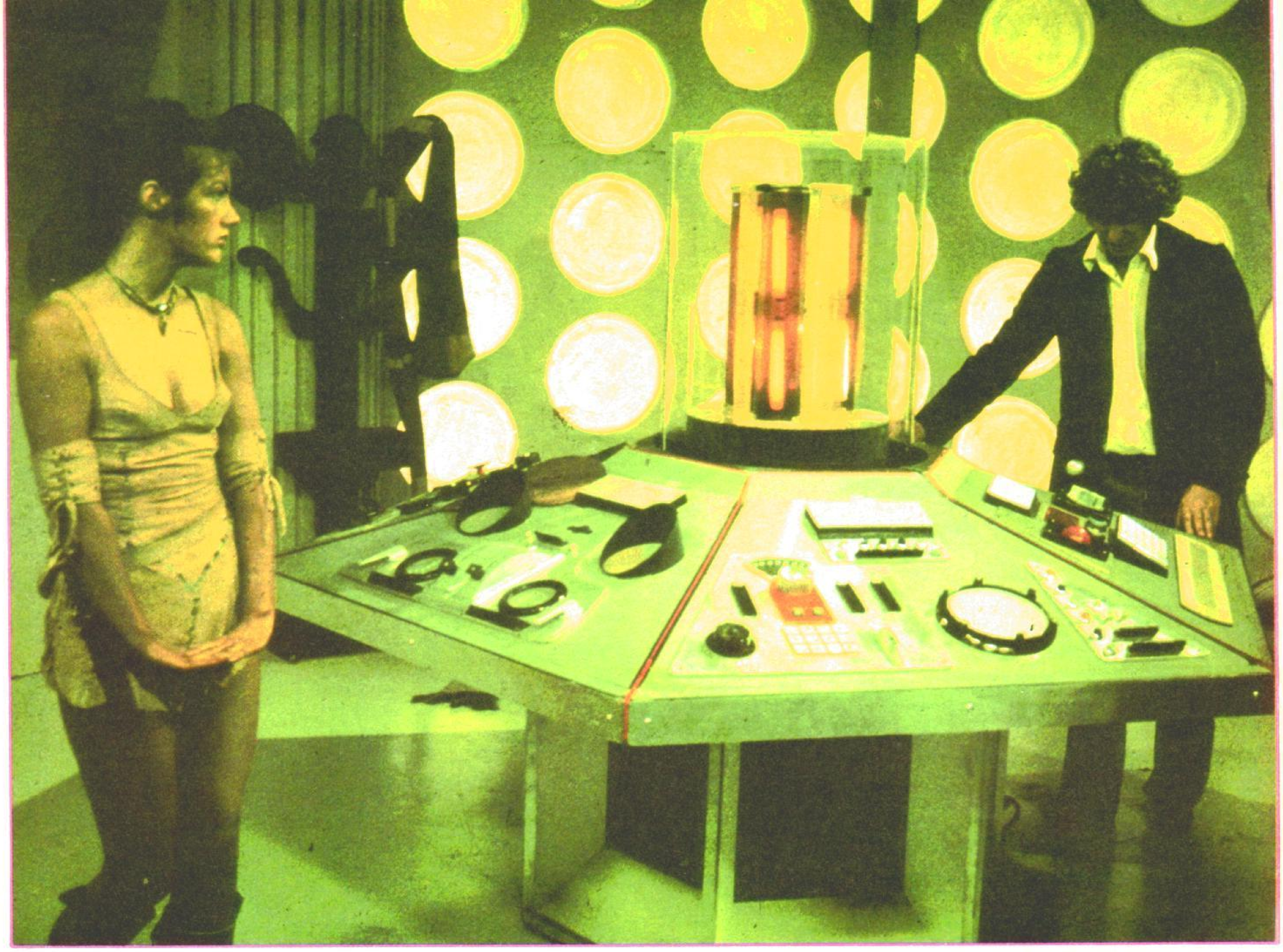
"Funnily enough, I think there are a lot of similarities between Leela and Blanche, my character in *Tenko*. Blanche was better written but even so, they're both people that I envy. They have a kind of streetwise quality which I don't have as Louise Jameson.

"Every part that you do, there's part of that character that's going to overlap with you – inevitably, because this body and this face are the tools of my trade. However, I find that I can be much bolder when I'm speaking somebody else's words. I think a lot of actors act for that reason.

"I think the 'darling' aspect of acting comes in because we meet so many people – at the moment, every three weeks I'm meeting at least twenty new actors and I can't remember all their names! But try and get actors to a fancy dress party and they'll run a mile, because that's their job.

"I think there's an observer in every actor – they're quite often happy just to sit in a corner at a party and just watch the relationships and the body language around them."

Where did Louise find the energy to sustain her lifestyle as actor and mother? "It can be utterly exhausting. But my lifestyle can give me added energy – you can be feeling ▶



◀dreadful and be invited to a dinner party that you have to go to for some reason and you have to make the effort. By the time you're dressed up and you've got the make-up on, it can give you energy and acts as a tonic.

"I sort of flirt with keep fit – I'll do a fortnight and then it kind of lapses. I can't get myself into a routine. For the second series of *Tenko,* they gave me four episodes off so I could have Harry but I couldn't do the third, though it was discussed, because it was all being shot out of sequence."

Louise doesn't come from an acting family though she laughs when she recalls, "My mother did one Scots porridge oats advert!" The war prevented her mother from furthering her acting ambition but Louise says she knew from the age of four what she was going to do: "I knew I was going to perform somehow or other, be it as a pianist or a Tiller girl – though I expect you're too young to remember what a Tiller girl was!"

Did she feel she'd been lucky? "I don't actually believe in luck. If you'd asked me that three years ago, I'd have said, 'Oh yes, I've been incredibly lucky,' but I do think there's something about everyone that attracts whatever happens to them in some way, shape or form. That there aren't accidents in life."

As a teenager, Louise suffered from every teenage malaise, from bad spots to acute shyness. This all changed when she auditioned and was accepted for training by the world renowned Royal Academy of Dramatic Art from 1969-1971, an experience she loved: "Though I know I'm in a minority. By the fourth term I felt I couldn't do anything – I couldn't even walk – my right arm was coming out with my right leg because I'd had a year of criticism. Then for the next year I was really built up and sent out into my career with two smashing showcases."

After four lines in a BBC production of *Cider With Rosie,* her career was launched and to this day Louise treasures a cheque for six pence – her princely repeat fee when *Cider With Rosie* was sold to Iceland!

Louise regards herself as fairly well known within her profession, though she denies being famous. Her standing means she gets put on a shortlist for a lot of parts: "The advantage of stage work is that you have ultimate control over what you're doing. I'm only now learning how to have the same control in tv filming. Being very assertive with a director on how I feel a scene ought to go.

"Before, I never really had that. I used to think, 'Oh well, it's all so technical – I don't understand it – over to you.' I used to think it was up to the cameraman how he lit me and to the film editor where he cuts but if you've made it clear with the director what you want out of the scene then the shot and the editing will enhance that."

Louise's only big film part came early in her career, in the form of a horror film – the title of which she was too embarrassed to disclose: "It was just terrible. Terrible. I loved it! I had a terrific time – I played this randy virgin sacrifice who had her heart torn out by the Devil and spent most of the film walking around like a zombie, completely whited up from top to toe. We filmed for six weeks and had a great time but the film did ten days in London and ended up in drive-ins in the States. I dread the day it turns up again!"

Before *Doctor Who* came along, Louise had got herself a very secure grounding in theatre, doing rep in Scotland and over two years with the Royal Shakespeare Company. This is a distinct contrast to many other *Who* girls, who have no such experience before their debuts. "I think it's terribly hard for them, because you really need to know your television technique to do something like *Who.*"

In retrospect, did Louise consider that joining the show was a good decision? "I tell you what amazed me was that I turned out as some kind of sex symbol for a while. I know that sounds stupid because you put somebody in a leather leotard on after the football results, inevitably that will happen. But I was really shocked by that – very naïve of me. I didn't find it offensive then, though if it happened now I would – immensely offensive. Then, I was really rather pleased with it all."

I asked Louise about her attitude to fans, some of whom can take their devotion to extremes: "It's very dangerous territory, this – you risk sounding ungrateful, because it's actually those people that put me where I am. They're my audience.

"I walk round St. Helier in Jersey at the moment thinking, 'I wish these tourists would go away so I can shop in peace,' but they're actually the people who sit down and watch every Saturday night and they come to Jersey because they've seen *Bergerac.* We've advertised the place, made them fall in love with it and they've come to see it. I've got no right to wish them off the island. You can dodge it literally, by going out in head scarves and dark glasses – in disguise! It sounds stupid but you do.

"Conventions are fine but quite often a fan will want a picture and they'll have terrible B.O., so your smile becomes a grimace. A lot of the weirder fan mail I got from doing *Who* was censored by the front office. I've had hate mail, though, which is distressing. It's terribly sad that someone can actually sit down and do that."

What Louise does resent is the attentions of the popular press: "I find them very intrusive quite a lot, especially after the advent of my children. All they want to know is who the fathers are and the circumstances around that, which actually would have caused a lot of heartache all round. I made the mistake of trusting one journalist with my telephone number at one point and suddenly half-a-dozen others had it.

"I have to say that I'm slightly hooked on *EastEnders . . .*"

"The way Les Grantham, of *EastEnders* has been treated is just despicable. Really appalling journalism. I think it's a kind of escapism – in the 'Thirties it was Hollywood glamour and I think our modern version of that is the soaps. I have to say that I'm slightly hooked on *EastEnders* myself.

"Les Grantham [who also appeared in *Doctor Who,* years after Louise had left the show] I got to know when he was in prison. I knew his probation officer very well and she said it would be very nice for him to have somebody to write to who's involved in drama and we went from there. I visited him a couple of times, we wrote and I helped him with his drama school audition speeches.

"Then suddenly years later, there's this headline: 'Leather-clad Leela gave Dirty Den acting lessons'. Now there's nothing in that which is untrue, except I wasn't wearing leather, this was long before Les got *EastEnders* and most people would give the 'acting lessons' a very different connotation."

In spite of her experience, Louise maintains that at first, playing Leela was a case of being thrown into the television deep end: "I was looking for a series – it was an absolute career decision. I got down to the last ten for the part of Purdey in *The New Avengers* and then I actually got *Who.* They had very little idea of how they wanted Leela to turn out.

"When Robert Holmes wrote, I could get on with the business of acting. It was lovely – he wrote terribly well for Leela, and Chris Boucher as well. But the others I spent most of the time saying, 'No, Leela doesn't scream actually – no, she's not going to sprain her ankle here.' Unfair on the writers, too, because they started to write their scripts for Lis Sladen and Sarah Jane was set up as someone who did scream and sprain her ankle. I held on to my principles and I only really screamed once, when the giant rat was eating me in *Talons of Weng-Chiang.*"

Much has been made of Tom Baker's opinions about the character of Leela and of his variable relationship with his co-star (see Paddy Russell interview **DWM** Issue 127). In the light of this, what did Louise have to say on the subject? "I think Tom's dilemma was that he wanted to travel on his own. It's a well-known fact and Bob Holmes wrote the story with him on his own, after Lis left and before I joined, I think to prove to him that it couldn't work like that. But of course, Bob wrote such a lovely script that all it did was to make things worse.

"Tom's quite a forceful character and none of the directors stood up to him – I didn't stand up for myself for a good nine months. That happened up in Birmingham while we were recording *Horror of Fang Rock.* It wasn't too heavy – a slight confrontation over a scene. He was very quiet with me afterwards and ▶

with heart pounding I went up to him and said, 'I'm sorry to have caused the delay, but it's actually because I care about the programme,' and he said, 'That's all right, love,' like it had been nothing.

"We really got on much better after that – I won't say there weren't tensions after that but it was certainly better. He was the only one who was on the programme all the time – even the producers changed. The directors changed, the writers changed, the Companions changed, so he was *Doctor Who* – and he knew more about it than anybody.

"Tom's an exceedingly complex character – one of the most generous and one of the most selfish people I've ever met, encapsulated in one human being. I think his attitude towards almost everything is ambivalent, including his job. One day he would be charming, the next he'd ignore you. I just used to retreat, go home and have the conversations I should have had with him in my head.

"I will never have that atmosphere in a rehearsal room again, because now I would confront it as soon as it appeared. It was very hard to establish a rapport with Tom, but what did happen was a kind of tension on screen. We definitely had a relationship, and in spite of all I've said, I do think he's an exceedingly fine actor. I wish he'd believe it himself."

What was the most difficult thing about being in *Doctor Who?* Quickly, she replied: "Tom Baker," before laughing and carrying on: "The fact that writers would use Leela as a device instead of as a real person. That was the most difficult – keeping her absolutely real, instead of a cipher. It was dangerous to make her stupid – she was very bright but she was uneducated. That's very different to being stupid."

To keep Leela real, had Louise gone in for mind games – pretending or creating the before and after of a scene, to give it meaning and credibility? "Mind games is probably quite a good way of putting it.

"Whatever part I do, I have this game where if the director stopped me and asked me what I was thinking at that point, I could answer that question. I think that's terribly important even if physically, you're doing nothing; there's something behind the eyes that has to be working.

"I have directed – a three hander called *Falling Out* at the Albery, which is a pub which sadly no longer exists. It was exceedingly rewarding but I would never want to devote my life to it – I would never want to leave performing. I think the best directors are the ones that can say 'I don't know'. I've certainly found better directors in the theatre than in television. But tv directing is a whole different ball game, which I'm still learning about.

"I was touched to read Paddy Russell's comments about me, bless her, especially as I didn't really enjoy working with her. It was okay but she was very authoritarian, one of the old school. I remember thinking how great it was to have a woman to direct but she stifled me, because everything was done by the book.

"We'd rehearse something and finish a scene by five to five and most directors would call it a day then. Not Paddy, she'd say, 'Right, open scripts at page X, we'll start on this.' For five minutes!

"My favourite director on *Doctor Who* was Pennant Roberts, because he got me the job – and he also pushed for me on *Tenko.* He's very sweet."

"As for my farewell – wasn't it awful?"

Though she retains considerable affection for the programme, Louise has two main bones of contention – the filming of *The Talons of Weng Chiang* and her last story – or more accurately, its conclusion: "I was very ill with glandular fever during *Talons* and I just used to sit in my dressing room, completely out of it. But they made no allowances for that.

"And as for my farewell – wasn't it awful? Graham Williams tried and tried to persuade me to stay and I told him very early on I wasn't going to. I think that ending was just ridiculous and the only reason there was a bit of attraction indicated between me and Andred was because, knowing how stupid the end would look, Chris Tranchell and I had to try and put something into it to make it at least vaguely plausible. They should have killed her off. I felt very bad about that ending."

Current producer John Nathan-Turner offered Louise a chance to return in 1980, but she refused saying: "Yes, if it was the Doctor, but I don't think the Doctor should be a woman. Also," she added with a laugh, "he asked Lis Sladen first!"

Does Louise feel that being an actress tends to preclude her from having much of a life outside the profession? In a recent interview with this magazine, Kate O'Mara voiced her opinion that it did. Peter Davison, on the other hand, was adamant that it didn't.

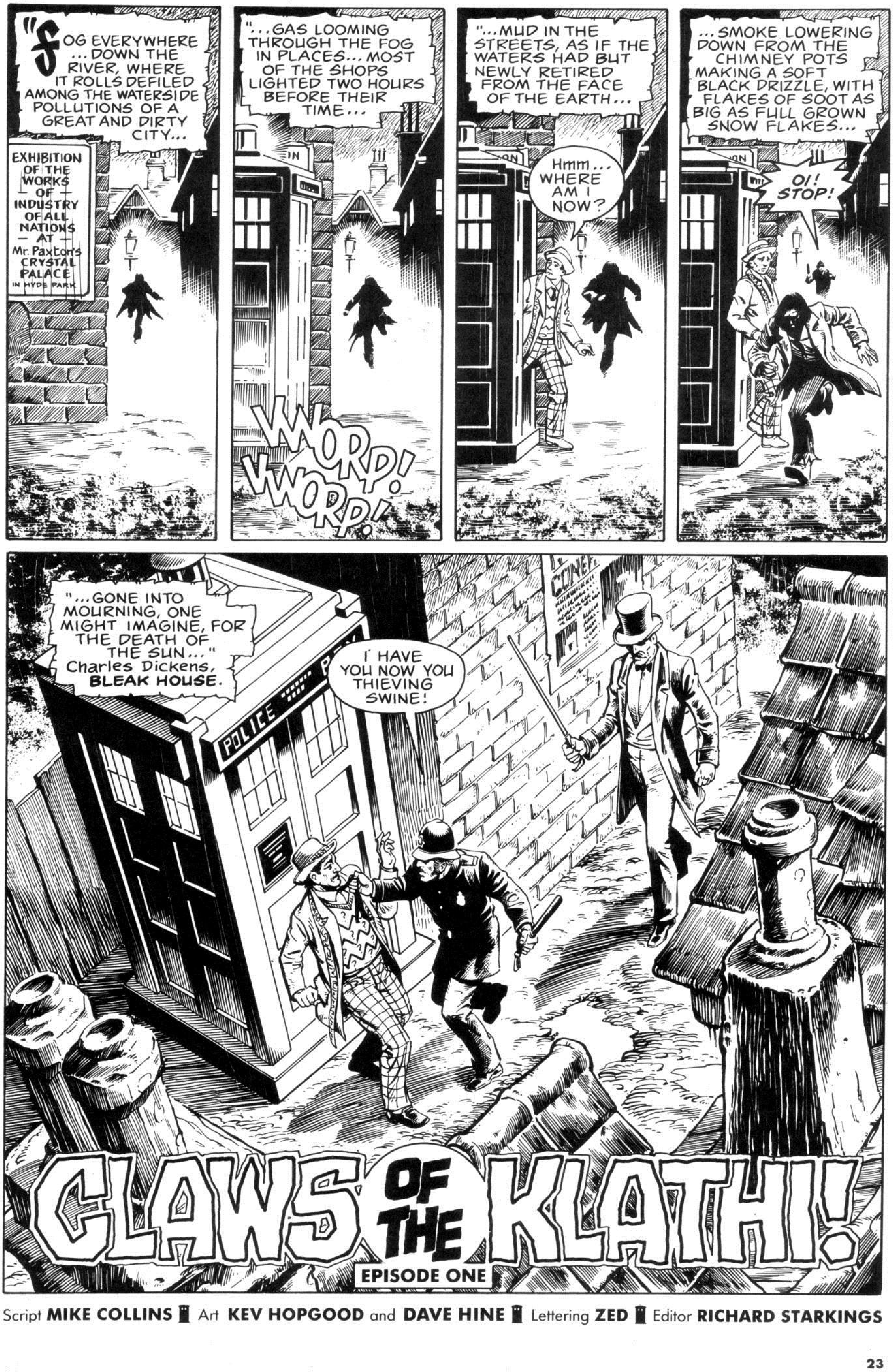
"The hours are so anti-social you do end up just socialising with each other – especially in the theatre. But acting encompasses everything, so it's not a preclusion. For instance, I was talking yesterday to someone who'd been offered Iago [in *Othello*], and we got into a whole debate about the colour situation, about anti-Christ – and that's nothing to do with *Bergerac.*

"In the script of the current episode, there's a scene where the villainess slaps her son and what the actress playing it wants to do is really batter him – not soft-soap it. So that evening, we went into a huge discussion about what happens in your formative years when you're battered and how you can pass that on. Within forty-eight hours I've had those conversations with two actors, so what are we precluding?"

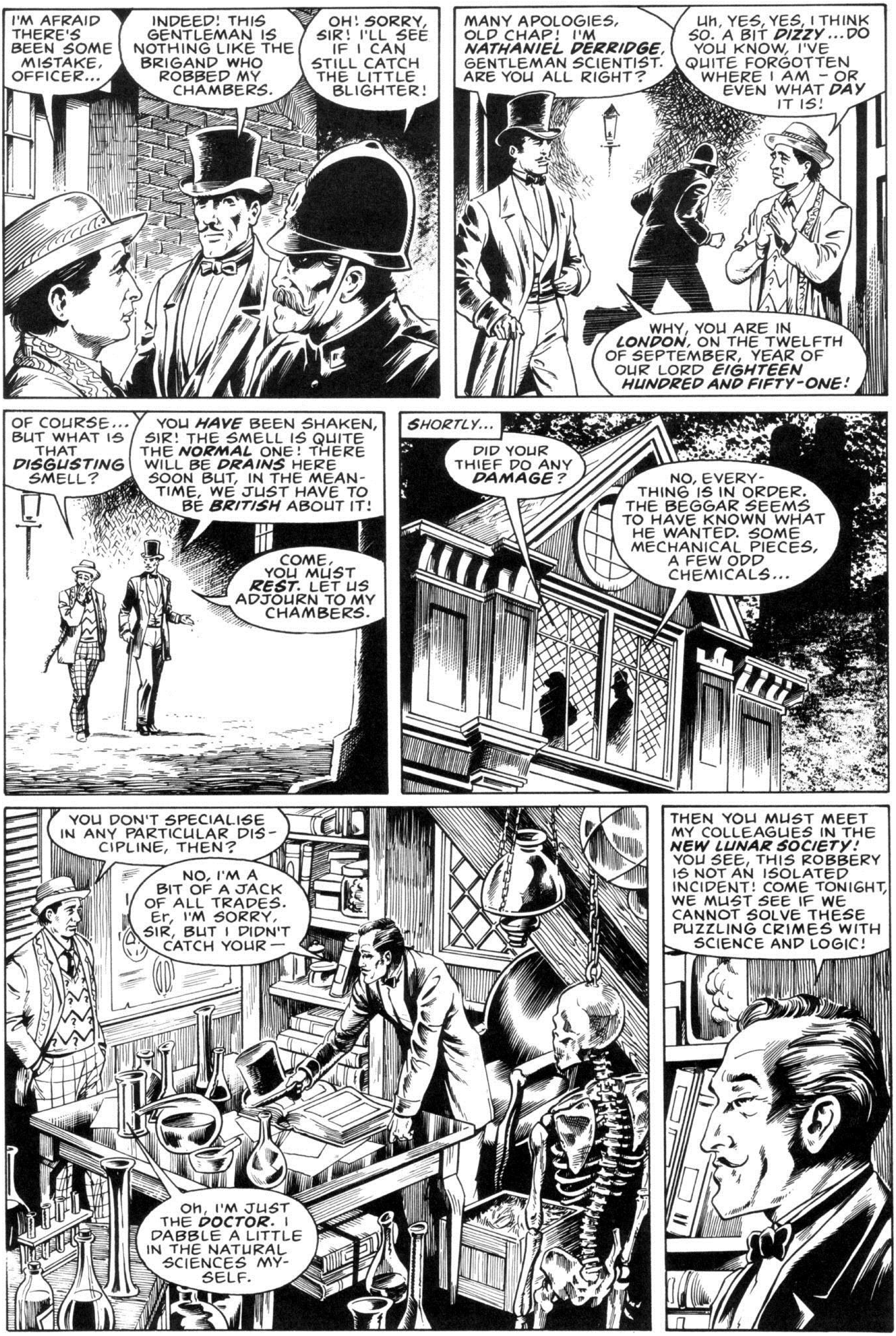
Despite a booking for another run of *Bergerac,* Louise is very ambivalent about looking towards the future and all that it might bring: "I think every individual should at some stage examine the reasons why they do things, because that allows you to be the person of your choice, rather than being the result of something that happened to you fifteen years ago that you haven't faced.

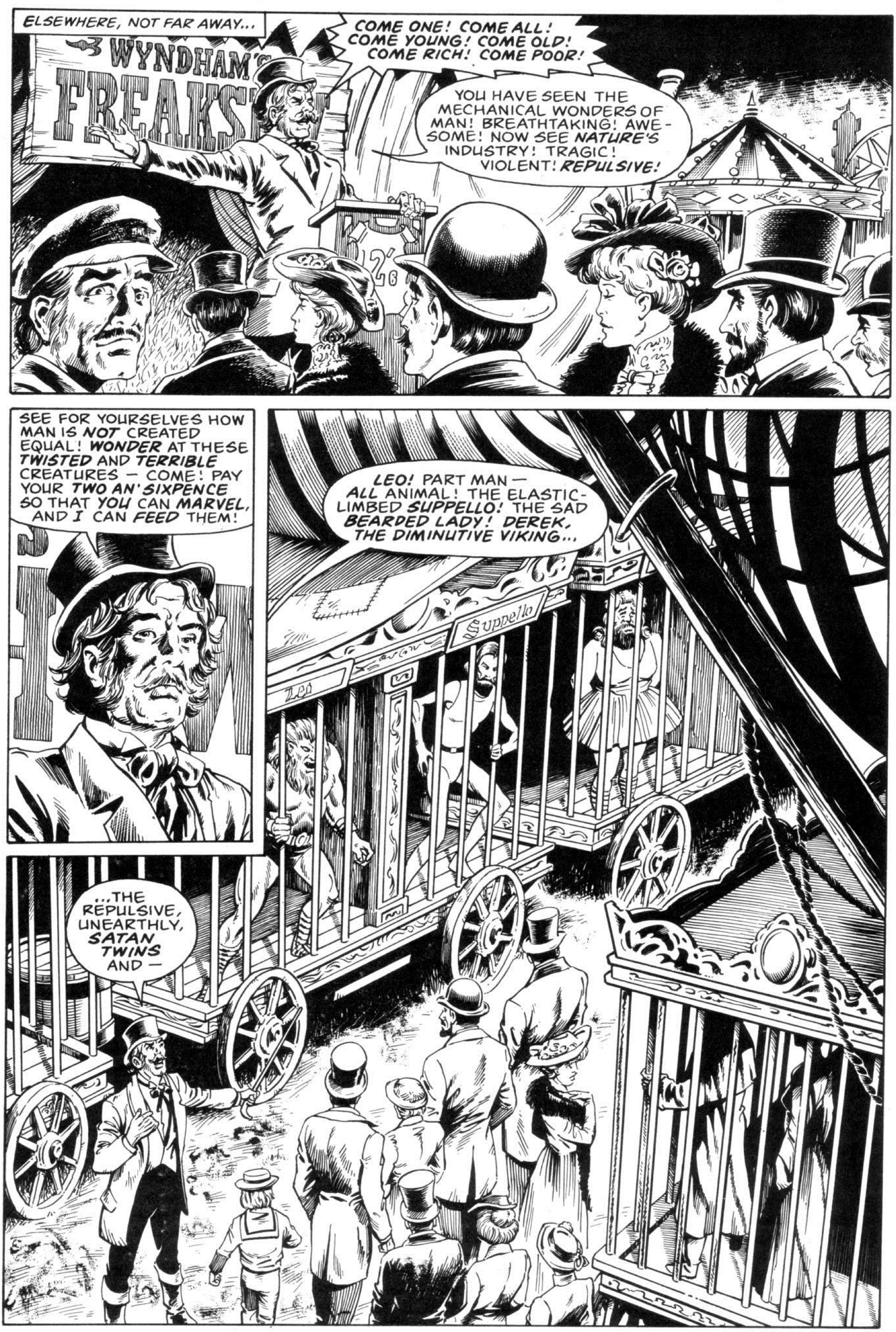
"I've given up having any kind of expectations, because the last six years have been such a whirlwind of unexpectedness – if that doesn't sound too romantic. If five years ago you told me in what position I'd be now, I'd never have believed you in a million years.

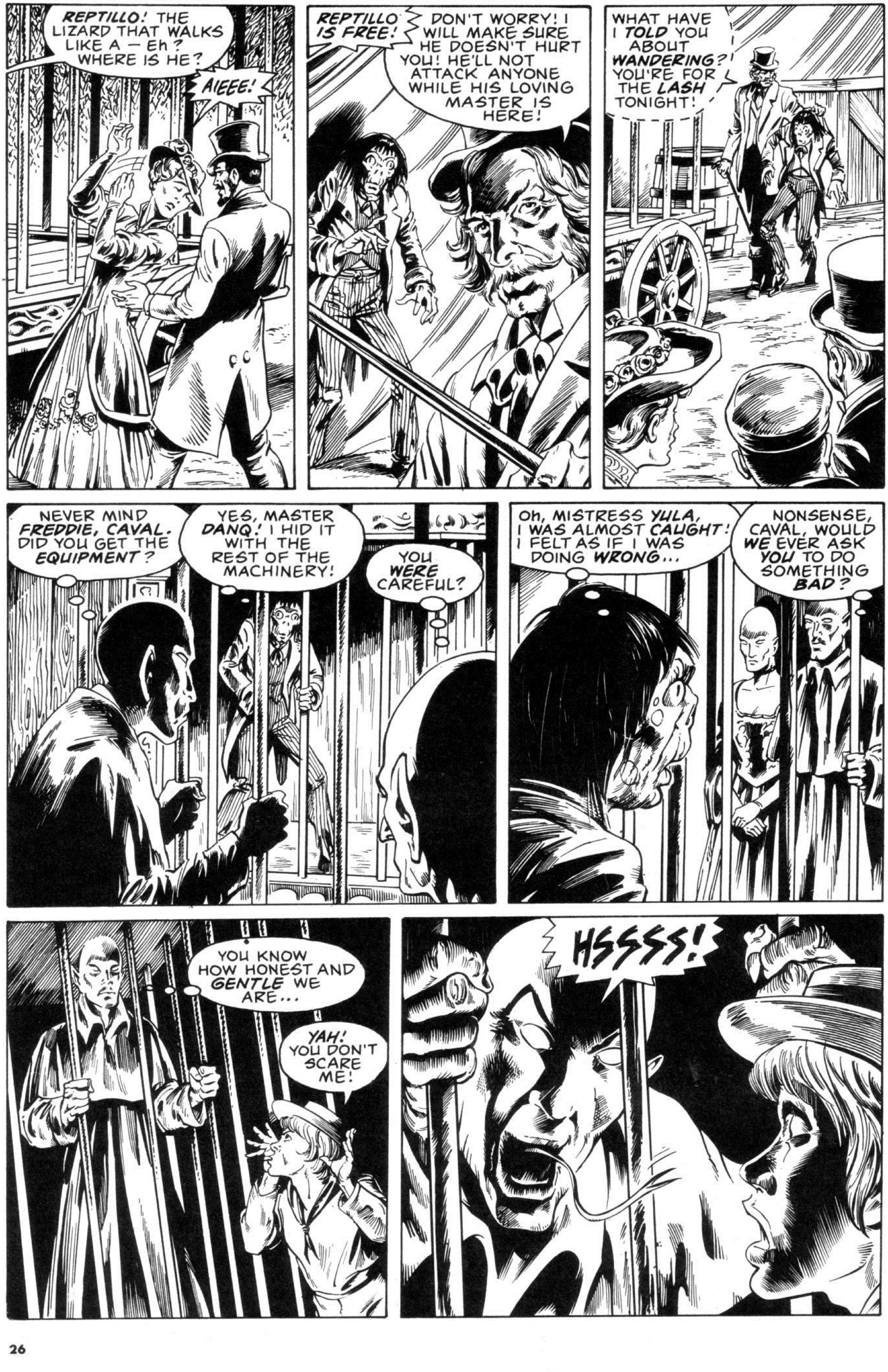
"I have an idea that in a few years' time, when the kids are older, I'd like to sell up and take off for a couple of years and just travel round India in a mini-bus. I think that would be a great education for them – and me!" ∎

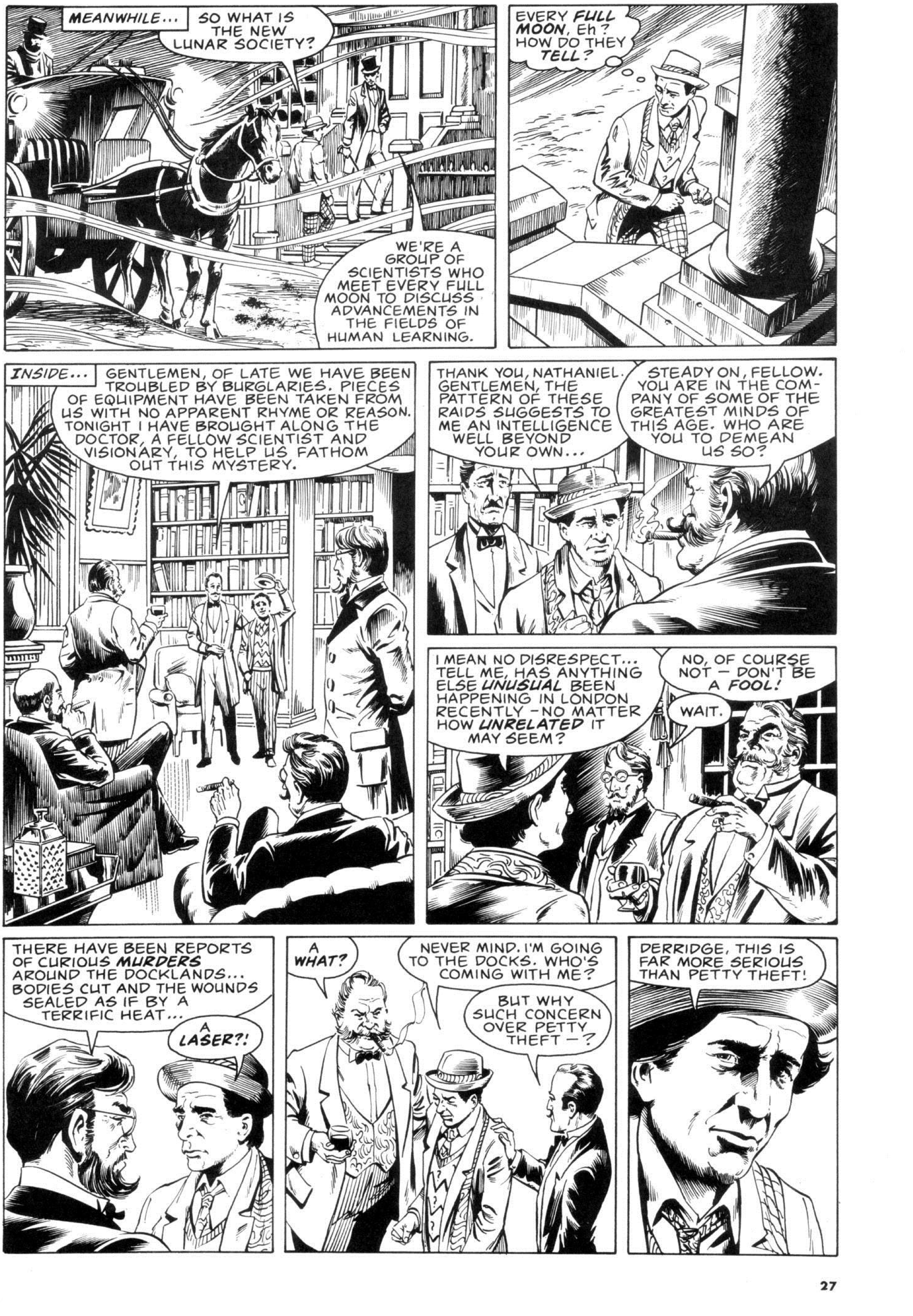

"FOG EVERYWHERE ... DOWN THE RIVER, WHERE IT ROLLS DEFILED AMONG THE WATERSIDE POLLUTIONS OF A GREAT AND DIRTY CITY...
EXHIBITION OF THE WORKS OF INDUSTRY OF ALL NATIONS AT Mr. Paxton's CRYSTAL PALACE IN HYDE PARK
"...GAS LOOMING THROUGH THE FOG IN PLACES... MOST OF THE SHOPS LIGHTED TWO HOURS BEFORE THEIR TIME...
VWORP! VWORP!
"...MUD IN THE STREETS, AS IF THE WATERS HAD BUT NEWLY RETIRED FROM THE FACE OF THE EARTH...
Hmm... WHERE AM I NOW?
...SMOKE LOWERING DOWN FROM THE CHIMNEY POTS MAKING A SOFT BLACK DRIZZLE, WITH FLAKES OF SOOT AS BIG AS FULL GROWN SNOW FLAKES...
OI! STOP!
"...GONE INTO MOURNING, ONE MIGHT IMAGINE, FOR THE DEATH OF THE SUN..." Charles Dickens, BLEAK HOUSE.
I HAVE YOU NOW YOU THIEVING SWINE!
POLICE
CLAWS OF THE KLATHI!
EPISODE ONE

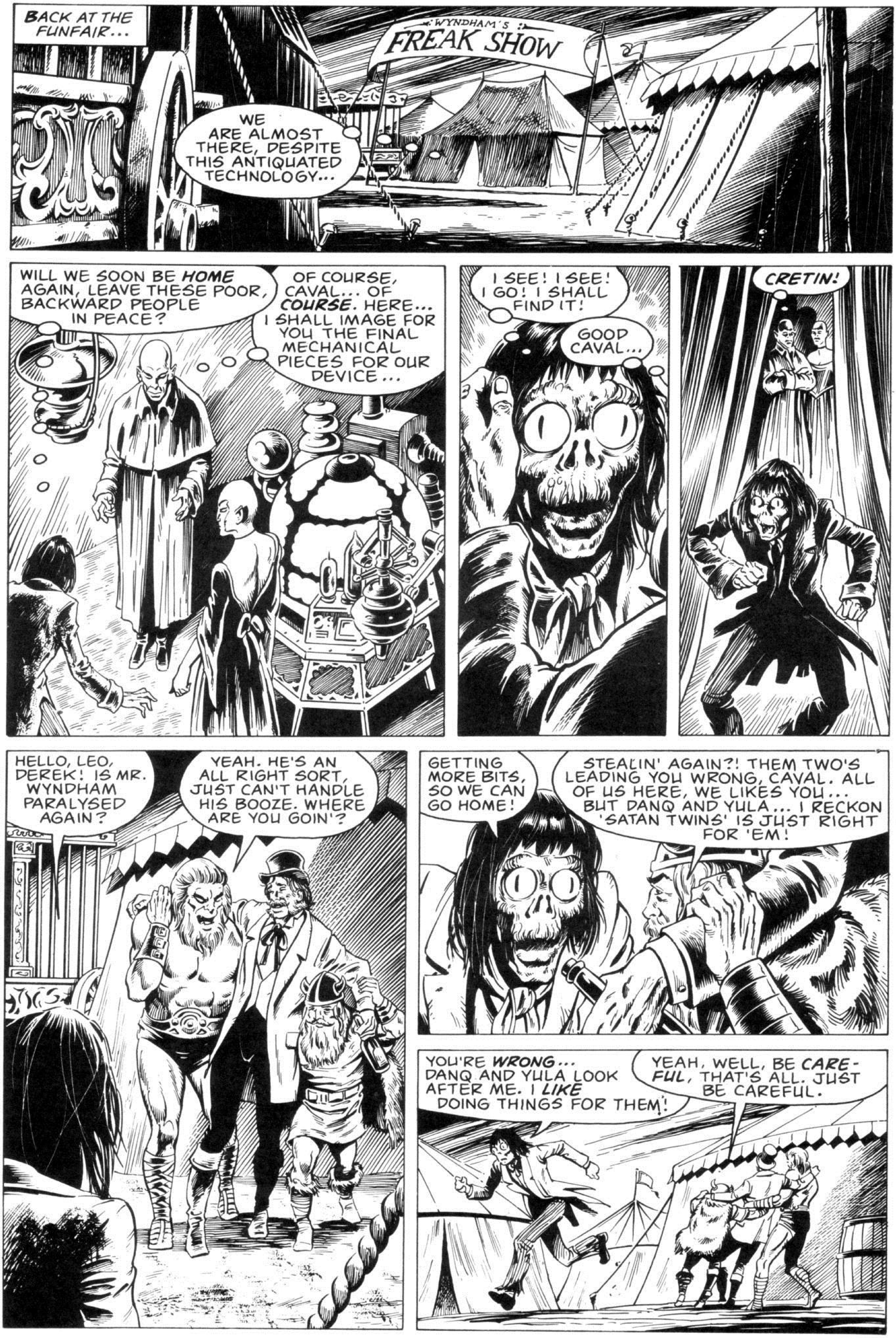
Script **MIKE COLLINS** Art **KEV HOPGOOD** and **DAVE HINE** Lettering **ZED** Editor **RICHARD STARKINGS**

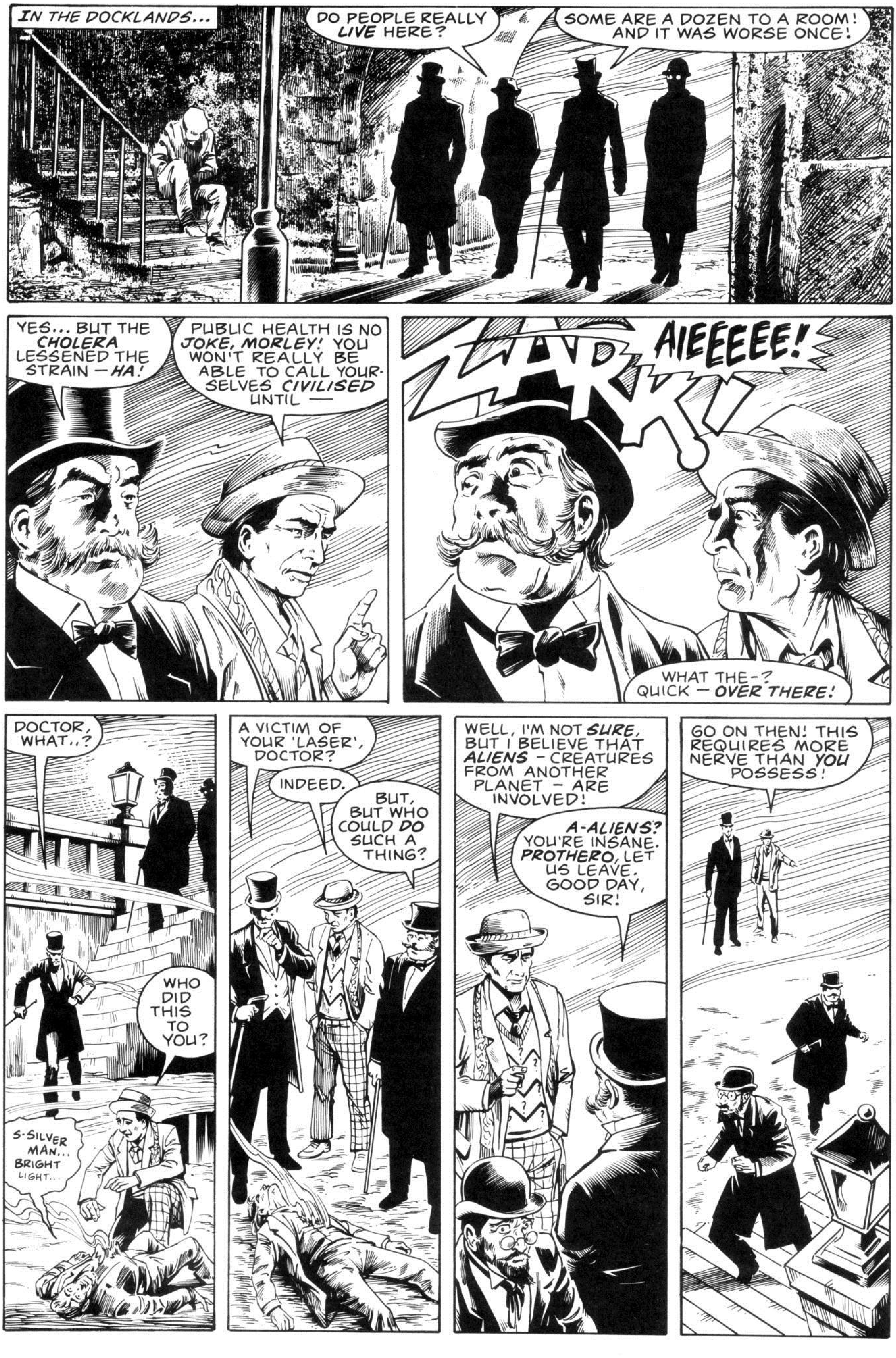

I'M AFRAID THERE'S BEEN SOME MISTAKE, OFFICER...
INDEED! THIS GENTLEMAN IS NOTHING LIKE THE BRIGAND WHO ROBBED MY CHAMBERS.
OH! SORRY, SIR! I'LL SEE IF I CAN STILL CATCH THE LITTLE BLIGHTER!
MANY APOLOGIES, OLD CHAP! I'M **NATHANIEL DERRIDGE**, GENTLEMAN SCIENTIST. ARE YOU ALL RIGHT?
Uh, YES, YES, I THINK SO. A BIT **DIZZY**... DO YOU KNOW, I'VE QUITE FORGOTTEN WHERE I AM – OR EVEN WHAT **DAY** IT IS!
WHY, YOU ARE IN **LONDON**, ON THE TWELFTH OF SEPTEMBER, YEAR OF OUR LORD **EIGHTEEN HUNDRED AND FIFTY-ONE!**
OF COURSE... BUT WHAT IS THAT **DISGUSTING** SMELL?
YOU **HAVE** BEEN SHAKEN, SIR! THE SMELL IS QUITE THE **NORMAL** ONE! THERE WILL BE **DRAINS** HERE SOON BUT, IN THE MEANTIME, WE JUST HAVE TO BE **BRITISH** ABOUT IT!
COME, YOU MUST **REST**. LET US ADJOURN TO MY CHAMBERS.
SHORTLY...
DID YOUR THIEF DO ANY **DAMAGE**?
NO, EVERYTHING IS IN ORDER. THE BEGGAR SEEMS TO HAVE KNOWN WHAT HE WANTED. SOME MECHANICAL PIECES, A FEW ODD CHEMICALS...
YOU DON'T SPECIALISE IN ANY PARTICULAR DISCIPLINE, THEN?
NO, I'M A BIT OF A JACK OF ALL TRADES. Er, I'M SORRY, SIR, BUT I DIDN'T CATCH YOUR—
Oh, I'M JUST THE **DOCTOR**. I DABBLE A LITTLE IN THE NATURAL SCIENCES MYSELF.
THEN YOU MUST MEET MY COLLEAGUES IN THE ***NEW LUNAR SOCIETY!*** YOU SEE, THIS ROBBERY IS NOT AN ISOLATED INCIDENT! COME TONIGHT, WE MUST SEE IF WE CANNOT SOLVE THESE PUZZLING CRIMES WITH SCIENCE AND LOGIC!

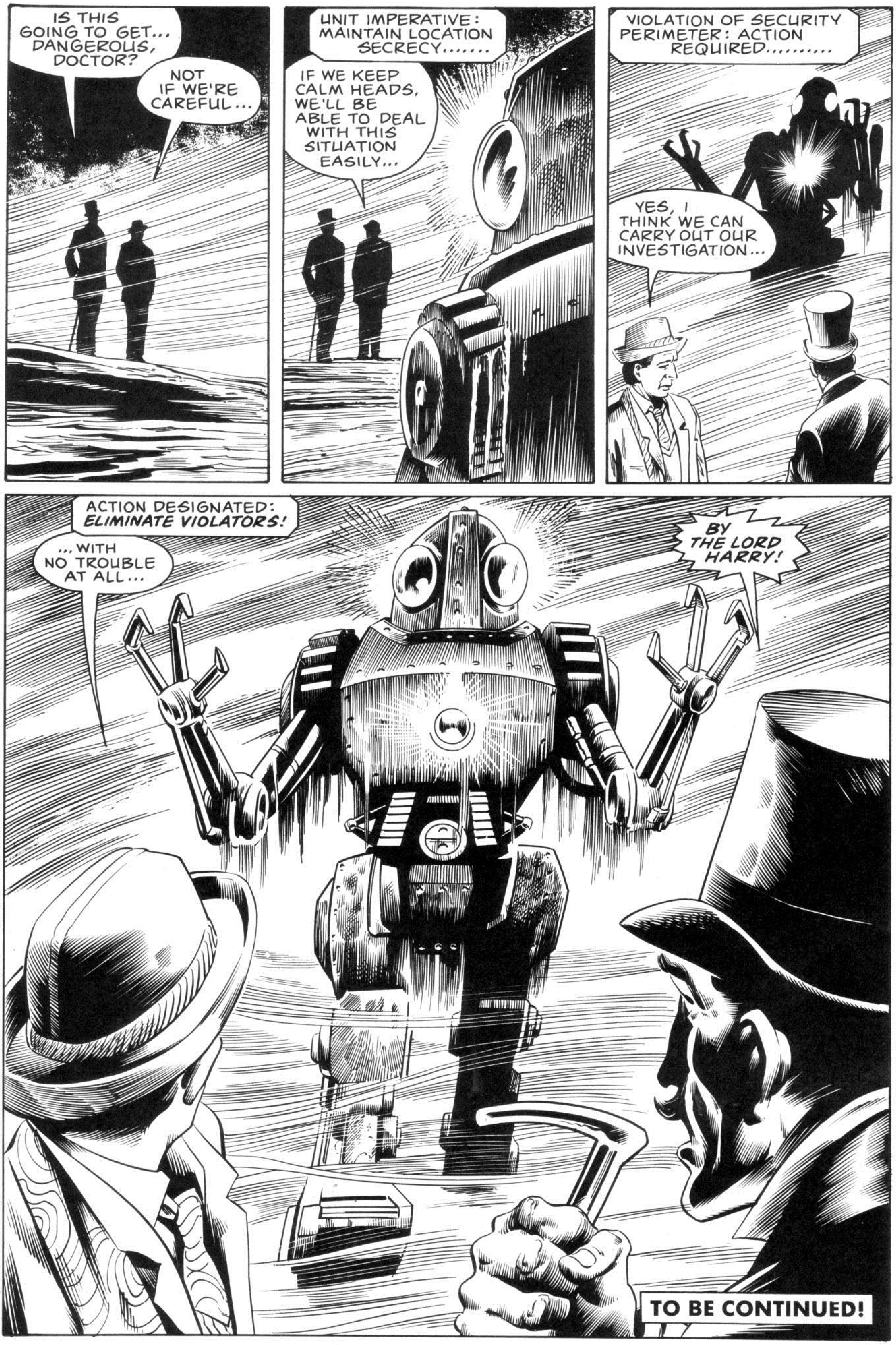

ELSEWHERE, NOT FAR AWAY...
WYNDHAM'S FREAKS
COME ONE! COME ALL! COME YOUNG! COME OLD! COME RICH! COME POOR!
YOU HAVE SEEN THE MECHANICAL WONDERS OF MAN! BREATHTAKING! AWESOME! NOW SEE NATURE'S INDUSTRY! TRAGIC! VIOLENT! REPULSIVE!
12'6
SEE FOR YOURSELVES HOW MAN IS NOT CREATED EQUAL! WONDER AT THESE TWISTED AND TERRIBLE CREATURES — COME! PAY YOUR TWO AN' SIXPENCE SO THAT YOU CAN MARVEL, AND I CAN FEED THEM!
LEO! PART MAN — ALL ANIMAL! THE ELASTIC-LIMBED SUPPELLO! THE SAD BEARDED LADY! DEREK, THE DIMINUTIVE VIKING...
Leo
Suppello
...THE REPULSIVE, UNEARTHLY, SATAN TWINS AND —


REPTILLO! THE LIZARD THAT WALKS LIKE A — Eh? WHERE IS HE?
AIEEE!
REPTILLO IS FREE!
DON'T WORRY! I WILL MAKE SURE HE DOESN'T HURT YOU! HE'LL NOT ATTACK ANYONE WHILE HIS LOVING MASTER IS HERE!
WHAT HAVE I TOLD YOU ABOUT WANDERING? YOU'RE FOR THE LASH TONIGHT!
NEVER MIND FREDDIE, CAVAL. DID YOU GET THE EQUIPMENT?
YES, MASTER DANQ! I HID IT WITH THE REST OF THE MACHINERY!
YOU WERE CAREFUL?
Oh, MISTRESS YULA, I WAS ALMOST CAUGHT! I FELT AS IF I WAS DOING WRONG...
NONSENSE, CAVAL, WOULD WE EVER ASK YOU TO DO SOMETHING BAD?
YOU KNOW HOW HONEST AND GENTLE WE ARE...
YAH! YOU DON'T SCARE ME!
HSSSS!


MEANWHILE...
SO WHAT IS THE NEW LUNAR SOCIETY?
WE'RE A GROUP OF SCIENTISTS WHO MEET EVERY FULL MOON TO DISCUSS ADVANCEMENTS IN THE FIELDS OF HUMAN LEARNING.
EVERY FULL MOON, Eh? HOW DO THEY TELL?
INSIDE...
GENTLEMEN, OF LATE WE HAVE BEEN TROUBLED BY BURGLARIES. PIECES OF EQUIPMENT HAVE BEEN TAKEN FROM US WITH NO APPARENT RHYME OR REASON. TONIGHT I HAVE BROUGHT ALONG THE DOCTOR, A FELLOW SCIENTIST AND VISIONARY, TO HELP US FATHOM OUT THIS MYSTERY.
THANK YOU, NATHANIEL. GENTLEMEN, THE PATTERN OF THESE RAIDS SUGGESTS TO ME AN INTELLIGENCE WELL BEYOND YOUR OWN...
STEADY ON, FELLOW. YOU ARE IN THE COMPANY OF SOME OF THE GREATEST MINDS OF THIS AGE. WHO ARE YOU TO DEMEAN US SO?
I MEAN NO DISRESPECT... TELL ME, HAS ANYTHING ELSE UNUSUAL BEEN HAPPENING IN LONDON RECENTLY — NO MATTER HOW UNRELATED IT MAY SEEM?
NO, OF COURSE NOT — DON'T BE A FOOL!
WAIT.
THERE HAVE BEEN REPORTS OF CURIOUS MURDERS AROUND THE DOCKLANDS... BODIES CUT AND THE WOUNDS SEALED AS IF BY A TERRIFIC HEAT...
A LASER?!
A WHAT?
NEVER MIND. I'M GOING TO THE DOCKS. WHO'S COMING WITH ME?
BUT WHY SUCH CONCERN OVER PETTY THEFT —?
DERRIDGE, THIS IS FAR MORE SERIOUS THAN PETTY THEFT!


BACK AT THE FUNFAIR...
WYNDHAM'S FREAK SHOW
WE ARE ALMOST THERE, DESPITE THIS ANTIQUATED TECHNOLOGY...
WILL WE SOON BE *HOME* AGAIN, LEAVE THESE POOR, BACKWARD PEOPLE IN PEACE?
OF COURSE, CAVAL... OF *COURSE*. HERE... I SHALL IMAGE FOR YOU THE FINAL MECHANICAL PIECES FOR OUR DEVICE...
I SEE! I SEE! I GO! I SHALL FIND IT!
GOOD CAVAL...
CRETIN!
HELLO, LEO, DEREK! IS MR. WYNDHAM PARALYSED AGAIN?
YEAH. HE'S AN ALL RIGHT SORT, JUST CAN'T HANDLE HIS BOOZE. WHERE ARE YOU GOIN'?
GETTING MORE BITS, SO WE CAN GO HOME!
STEALIN' AGAIN?! THEM TWO'S LEADING YOU WRONG, CAVAL. ALL OF US HERE, WE LIKES YOU... BUT DANQ AND YULA... I RECKON 'SATAN TWINS' IS JUST RIGHT FOR 'EM!
YOU'RE *WRONG*... DANQ AND YULA LOOK AFTER ME. I *LIKE* DOING THINGS FOR THEM!
YEAH, WELL, BE *CAREFUL*, THAT'S ALL. JUST BE CAREFUL.


IN THE DOCKLANDS...
DO PEOPLE REALLY *LIVE* HERE?
SOME ARE A DOZEN TO A ROOM! AND IT WAS WORSE ONCE!
YES... BUT THE *CHOLERA* LESSENED THE STRAIN — *HA!*
PUBLIC HEALTH IS NO *JOKE, MORLEY!* YOU WON'T REALLY BE ABLE TO CALL YOURSELVES *CIVILISED* UNTIL —
ZZARK!
AIEEEEE!
WHAT THE-? QUICK — *OVER THERE!*
DOCTOR, WHAT..?
WHO DID THIS TO YOU?
S-SILVER MAN... BRIGHT LIGHT...
A VICTIM OF YOUR 'LASER', DOCTOR?
INDEED.
BUT, BUT WHO COULD *DO* SUCH A THING?
WELL, I'M NOT *SURE*, BUT I BELIEVE THAT *ALIENS* - CREATURES FROM ANOTHER PLANET - ARE INVOLVED!
A-ALIENS? YOU'RE INSANE. *PROTHERO*, LET US LEAVE. GOOD DAY, SIR!
GO ON THEN! THIS REQUIRES MORE NERVE THAN *YOU* POSSESS!


IS THIS GOING TO GET... DANGEROUS, DOCTOR?
NOT IF WE'RE CAREFUL...
UNIT IMPERATIVE: MAINTAIN LOCATION SECRECY.......
IF WE KEEP CALM HEADS, WE'LL BE ABLE TO DEAL WITH THIS SITUATION EASILY...
VIOLATION OF SECURITY PERIMETER: ACTION REQUIRED..........
YES, I THINK WE CAN CARRY OUT OUR INVESTIGATION...
ACTION DESIGNATED: *ELIMINATE VIOLATORS!*
...WITH NO TROUBLE AT ALL...
BY THE LORD HARRY!
TO BE CONTINUED!

FILM NEWS

At last – it's official! *Doctor Who – The Movie,* as it is provisionally entitled, is due to go into the early stages of production at the time you're reading this, with filming set to start in the UK in the summer, and a release date now scheduled for the spring of 1989.

Peter Litten, one of the movie's two producers, who, along with his production partner George Dugdale, devised the film's scenario, has set his sights high. With a budget of between £12 and £15 million, he sees the project as an opportunity to 'go to town' – to explore new and exciting areas and ideas that have never before been possible on the television programme, due to financial restrictions.

At the same time, though, he wants to retain what he terms the "essence" of *Doctor Who* – that "peculiar sort of gritty realism" – so that the finished product will appeal to the show's devotees but also introduce the legend of *Doctor Who* to a whole new audience.

In contrast to the tv series, the film will rely heavily on action. A good deal of money is being put aside for special effects sequences, and the TARDIS is in for a more slick and updated look . . . the *interior,* that is! The Police Box will remain as ever.

WHO'S WHO?

At time of writing, no confirmation has yet been received as to exactly who will be "Who" alongside companion Caroline Munro; it's a decision that Mr. Litten is by no means taking lightly. He is very anxious that they cast the right person – someone who displays the necessary eccentricity, yet who can also cope with the numerous planned action routines.

One thing *is* certain, however – none of the tv Doctors will be making an appearance, and neither, for that matter, will any old adversaries. Mr. Litten firmly believes that the film needs new big screen enemies which are much more menacing and dramatic. Villains like the Master were, he says, "created for tv – and that is where they should remain."

The film's basic storyline was written about a year ago, and then handed over to experienced film writer Mark Ezra, who fleshed it out into a workable script framework. Now, after several rewrites, the final version of the script has been entrusted to the talents of writer Johnny Byrne – a name familiar to many readers as the man who penned three *Doctor Who* stories between 1980 and 1984. His *Doctor Who* repertoire was not the main reason behind his involvement with the film, however, as, according to Mr. Litten, he was chosen more for his "wealth of experience as a writer, and his knowledge and ideas about Science Fiction in general".

With the backing of one of the major film distributors now almost assured, *Doctor Who – The Movie* is all set to become one of the major cinema releases of 1989.

Philip Newman

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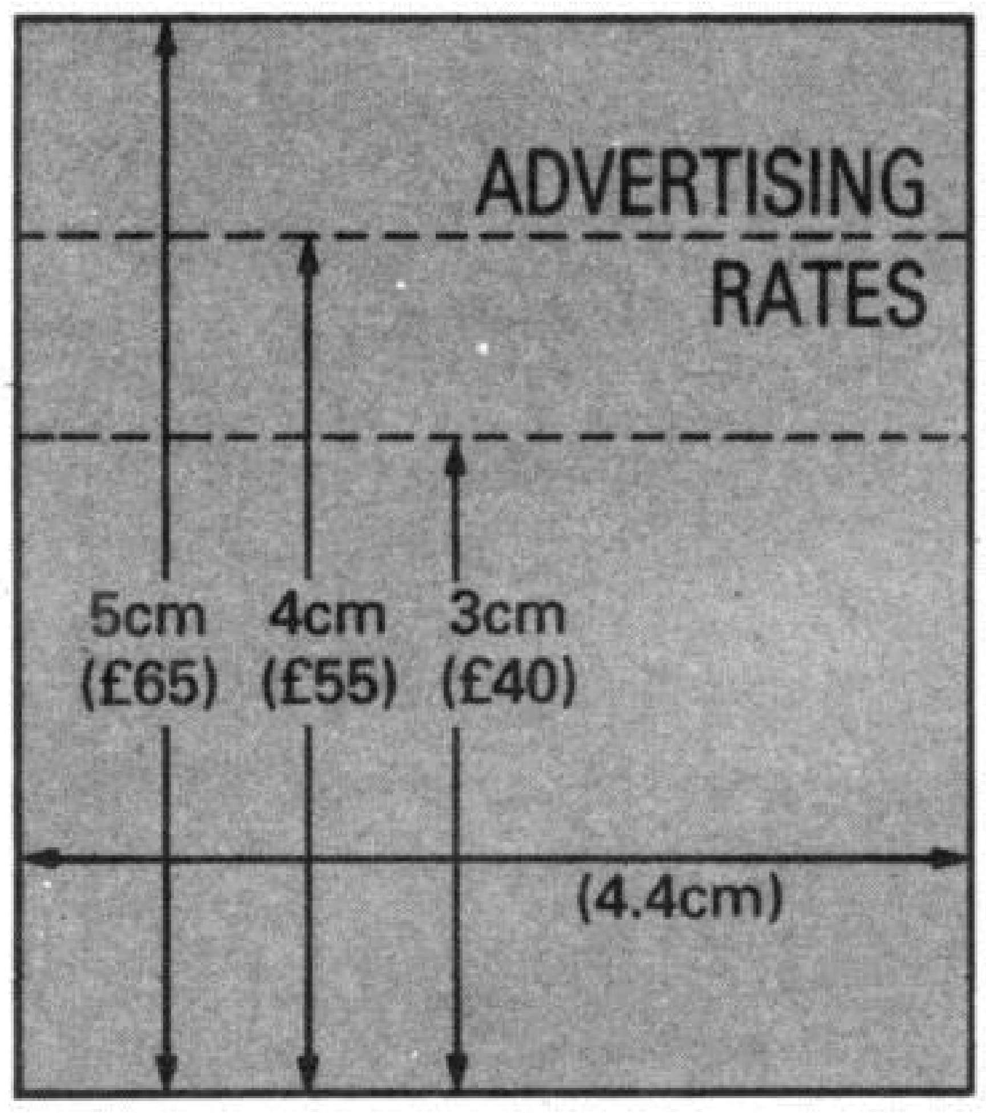

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Travelling Companions

Harry Sullivan's hapless efforts at dealing with life in the galactic fast lane made him a Companion to be endured rather than admired, as Richard Marson reports . . .

Poor old Harry never seemed able to do anything right, in the eyes of his fellow travellers. Ever well-meaning, his clumsiness and his tendency to remark on the obvious didn't entirely endear him to either Sarah Jane or the newly regenerated Doctor.

Harry was a medical man, called in to help when the third Doctor was suffering from the trauma of a forced regeneration. In many respects he was very much a product of the same stiff-upper-lipped, slightly gung-ho background as the Brigadier.

He was attracted to the idea of serving his country from an early age, probably influenced by a schoolboy diet of comic adventure books and spy thrillers. This is not to say that he was stupid – far from it. The prestigious UNIT were hardly likely to recruit idiots into the ranks of their élite. Medicine requires many years of training and though perhaps led to his career by his childhood dreams, Harry was no shirker and went through a rigorous naval training, as well as his academic studies.

The problem was that after becoming involved with the Doctor, like others before him, Harry found his skills somewhat redundant, as circumstances and indeed technology were usually well beyond his comprehension. All he had to do now was what the Time Lord told him and this didn't suit Harry at all – he wanted to be in the thick of things, an ambition that was to get him into difficulties on more than one occasion.

Part of the problem was that, try as he might, Harry found it hard to accept the Doctor's authority and to acknowledge Sarah's independence. He was hidebound by the same sexist principles ingrained in the Brigadier. Sarah brought out the worst side of his masculine ego – he wanted both to protect and impress her.

Sadly, though fond of him (after all, his motives were genuine enough), Sarah just wasn't the quiet, acquiescent type and Harry more often than not found himself snubbed rather than admired.

Harry's difficulty in accepting the Doctor's authority was a symptom of the circumstances under which they first met. Harry found it hard to shake off the initial impression that this madcap figure with the curly brown hair and crazy clothes wasn't still in serious need of medical protection – if only for his own safety.

The fact that it took him so long to become accustomed to accepting that the Doctor was simply eccentric was an indication of the rather conceited mind Harry possessed. This conceit almost certainly led to some of the blunders he made – starting a rock fall being about the most stupid.

Given that Harry was an ambitious young man, and that he could hardly have been said to have taken to time travelling like a duck to water, it was never likely that he would stay on board the TARDIS for any length of time. After the first shock of realising he was indeed travelling in time and space, there came the slower realisation that this life, adventurous though it was, was not for him.

Nobody likes to feel constantly out of their depth and for most of the time, Harry was struggling to maintain his sense of purpose and discipline within a lifestyle that offered neither for a man of his type.

While he was a member of the Doctor's entourage, Harry did, however, learn. He learnt the truth of the saying that travel broadens the mind – and that to preclude the unusual or the unexpected because it doesn't fit in with a traditional English upbringing and set of standards is unwise indeed.

Harry's adventures occurred over a very concentrated period of time and his swift refusal of a further trip in the TARDIS was a sure sign that he'd had enough of this disordered existence. Ironically, by this stage Harry had become much more a part of the ship's crew and Sarah was genuinely sorry to see him go – now there would be no other Earth person with whom to enjoy and endure the sights and experiences of the universe.

The character of Harry was devised by outgoing producer Barry Letts to ensure that if the as then uncast new Doctor was older and more frail than Jon Pertwee had been, there would still be someone around to handle the rough stuff. Ian Marter had been offered the part of Captain Yates some years before by Letts and had then been cast in the 1972 serial *Carnival of Monsters* (again by Letts).

Unfortunately for Marter, the new Doctor was not old and frail and anyway, new producer Philip Hinchcliffe decided to move the show away from UNIT and the action emphasis. Harry's clumsiness and comical mistakes were put in the place of the action, but even so there was no real longevity in the character and after his contract expired, Marter was dropped, making one brief return in *The Android Invasion*.

He played the part to the best of his abilities, but he was hardly stretched by the experience (Harry being virtually identical to his role as Andrews in *Carnival of Monsters*) and he wasn't sorry to depart.

Afterwards, Ian Marter played a variety of roles on television and started his equally well known career as a writer of novelisations, many of them *Doctor Who* titles. His premature death was a great shock to all those who had enjoyed his twin talents, and especially his writing of the special Harry Sullivan book. ▮

MONSTER *Makers*

Many of *Doctor Who*'s followers have been so taken with the series' monster designs that they have decided to 'do-it-themselves'.

In the first of an occasional series Patrick Mulkern learns how with a little imagination and initiative, you can recreate the most complex designs accurately and inexpensively. . .

Julian Vince comes from Raynes Park in South London. He has been building model Daleks for several years and is planning to feature them in his own amateur film. As you can see from the photographs, his models are extremely accurate – so impressive, they don't look like models at all!

"If you've ever made a full-sized Dalek, you'll probably have found the biggest problem is what to use for the hemispheres around the body section. It can prove quite expensive if you have to buy them (air freshener lids, for example), or if you have to make them. I came up with a fairly cheap and simple solution – ping-pong balls! As they're in plentiful supply, any mistakes made while cutting them in half mean you just start again, and again, and again. . .

"The average scale of these model Daleks is about one-third full size. The reason for building them to this large two-foot size, rather than the more usual small scale, goes back to the 1973 *Radio Times* Special feature on 'How to build a Dalek'. Determined to build a Dalek, but not having the space that a full-sized Dalek would take up, I had to make a scaled down version, building it from all sorts of things, including an old plastic bowl for a head. When complete, the Dalek stood over two feet tall and I've kept to that size ever since.

"The more recent versions, however, are a little more sophisticated. The head section is in fibreglass, sculpted first in clay, then made from a plaster mould. The 'neck' is made from both fibreglass and card (this is the most difficult section) and the shoulder section, which houses the arm and exterminator, is made from card with metal and plastic panels attached. And both the base and body sections are made from cardboard, with the addition of the painstakingly halved ping-pong balls, which are glued into place. Once sprayed with paint and lacquered to give a shine, the Daleks are ready to do battle – these ones having been purpose-built for an amateur film project.

"The film, which is still in the making, features sets scaled down to the one-third size, which look fairly large and particularly impressive when the Daleks are moving around on them. The Daleks are operated by hand from beneath the set floor rather like Muppets.

"Their robot enemies, the Mechanoids, proved more difficult to build. Although the Mechanoid looks complex, its basic design is quite simple, being made up of geometric shapes. With only a few photos as reference, working out the dimensions proved difficult, but not as difficult as actually having to build it!

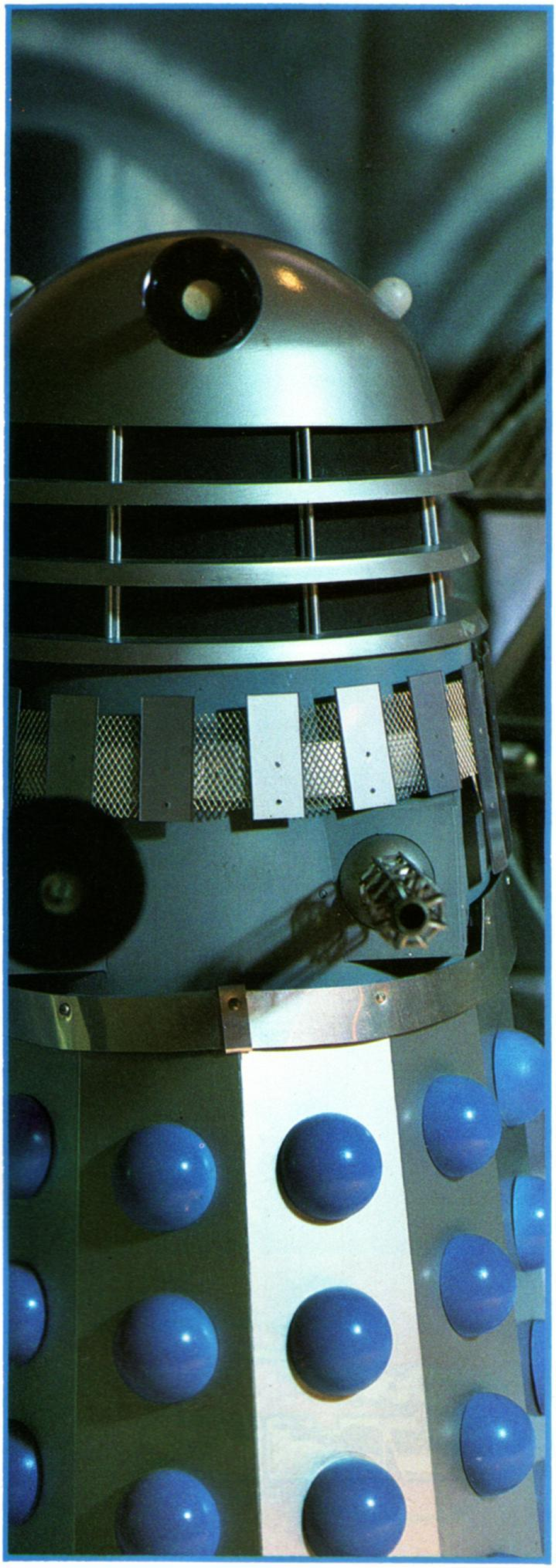
"There were over one hundred panels in each Mechanoid, all of which had to be cut precisely out of card and glued together – to say it was monotonous would be an understatement. Once the main body was built, the details of the plastic panels and arms were added. The fine detailing is always important if you want a good replica and wherever possible, with both the Daleks and the Mechanoids, I used the same smaller-sized materials (nuts and bolts, metal tubing, clear plastic, etcetera).

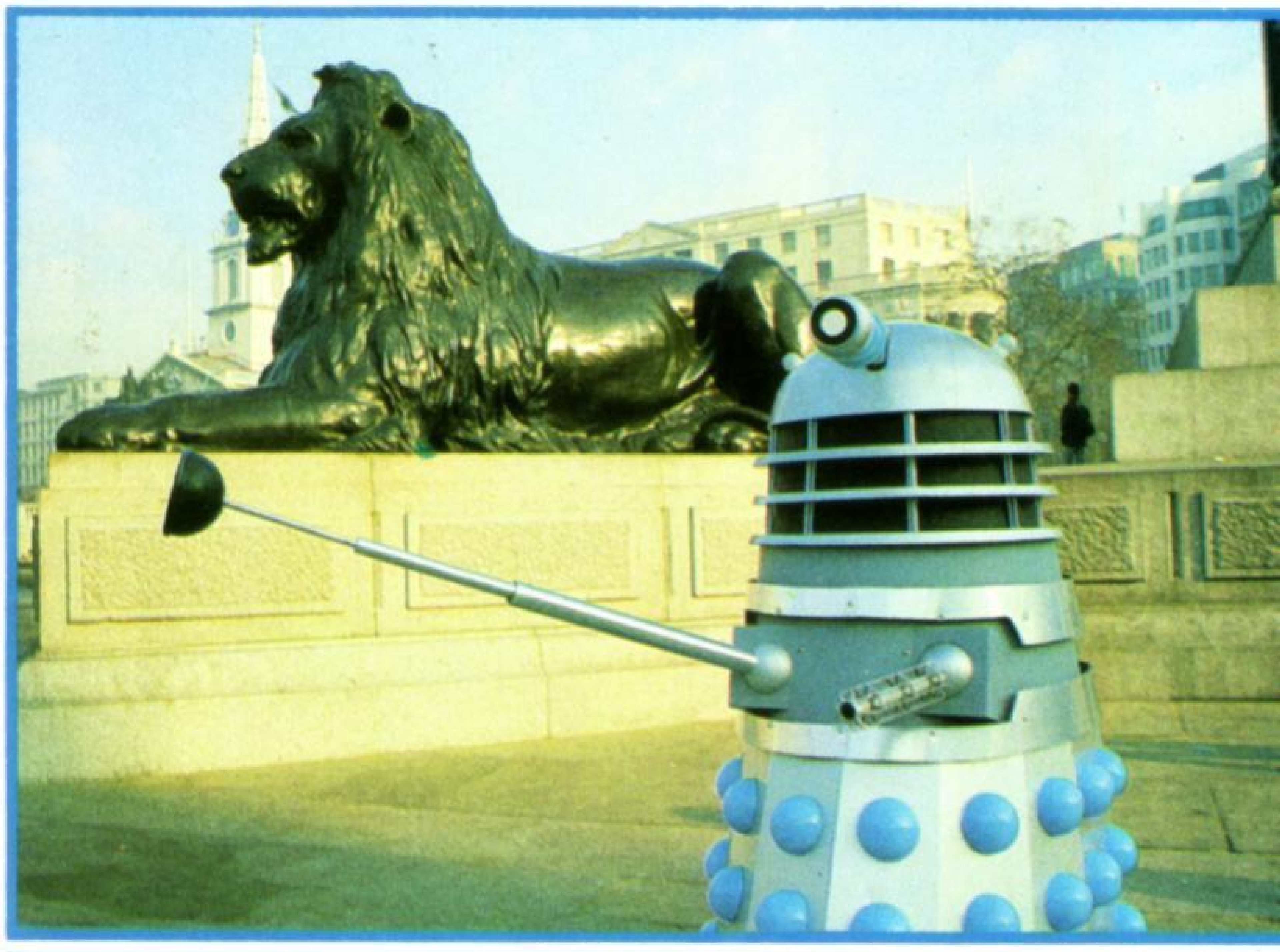
"The TARDIS, though, is a full-sized replica of the old police boxes, only made from wood (the originals were mass-produced in concrete). A trek to measure the famous police box on the Barnet By-pass supplied all the information needed for the dimensions. Unfortunately, with the Daleks, Mechanoids and most other *Doctor Who* props and costumes, you have to work out the dimensions by studying photographs and then estimating and measuring to get the object as exact as possible.

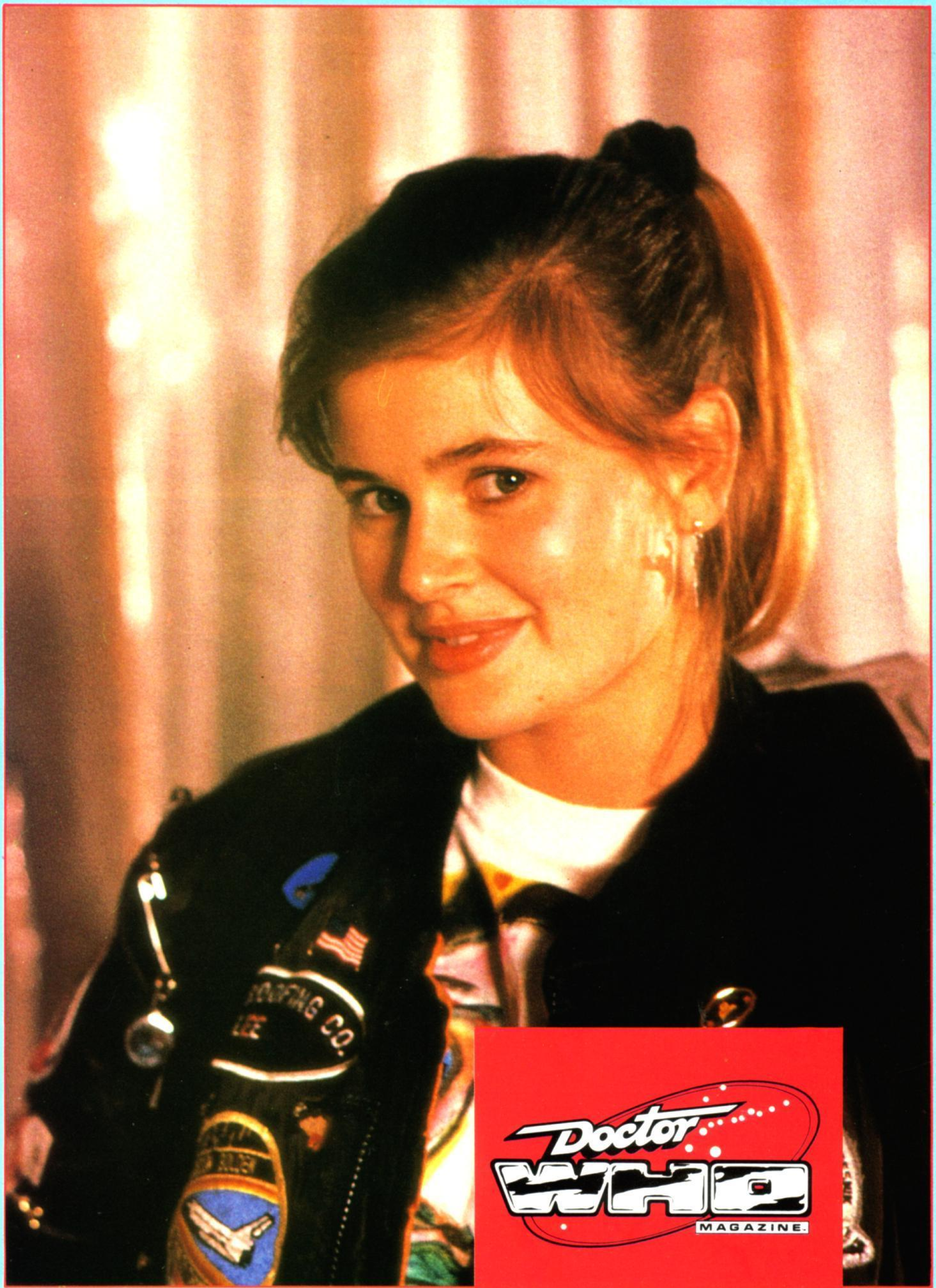
"It's always best to use as many pictures and other reference material as you can, because there is a lot of work involved in just working out the proportions and materials of the original monster/costume, before you can even start to make your model version. It took years of researching photos to get the Daleks to look totally accurate – so accurate in fact that at a *Doctor Who* convention, the designer of the Daleks, Raymond Cusick, saw them and considered them to be better than the BBC's own!

"It's worth remembering that, particularly if you want your model to look like the real thing, the more time you spend on it, the better the results will be. So stick with it!" ∎

Facing page: Julian Vince's impressive models in various recreated scenes.
At bottom of page, the model's actual size revealed!



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